

SRAUTA VINIYOGA OF THE MANTRAS
OF THE
RGVEDA—SAMHITĀ

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P R E F A C E

The Vedic sacrifice occupies a unique position in the religious and cultural history of India. At one time it had become the very centre of all communal activity and interest and it had supplied a suitable background for the emergence of the upaniṣadic philosophy. The study of Vedic sacrifice in ~~all~~ its various aspects is, therefore, of great importance.

The present study is limited to the Śrauta viniyoga of the R̥gveda-mantras as laid down by the Brāhmaṇas and the Śrauta Sūtras of the R̥gveda. The compilation of the Śrauta viniyoga of all the mantras of the R̥ksamhitā from these sources in the present work was in itself a huge task, which was necessary in order to create a sound basis for further research. Much more could be added to what is presented in the following pages. But considerations of time and space did not allow it. Thus the present study is offered as a modest contribution towards the investigation of certain problems relating to the Śrauta ritual.

For the initial suggestion to undertake this worthwhile study and for the inspiration and obligations innumerable to count, I owe a profound debt of gratitude to my Professor Pt. K. Chatterpādhyāya. I also offer my thanks to Professor Dr. A. P. Mishra, Head of the Sanskrit Department, Allahabad University, for the encouragement I have received from him.

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M. P. Lakhera

A B B R E V I A T I O N S

AA	-----	Aitareya ^{Ar} anyaka.
AB	-----	Aitareya Brāhmaṇa.
ABI	-----	Aitareya Brāhmaṇa, Introduction of the English translation of
ApS	-----	Āpastamba ^{M. Haug.} Śrūti - Sūtra
AS	-----	Āśvalāyana Śrauta Sūtra.
ASL	-----	Ancient Sanskrit literature, Max Muller
ERE	-----	Encyclopaedia of Religion and Ethics
GB	-----	Gopatha Brāhmaṇa
HIL	-----	History of Indian literature, Winternitz.
JB	-----	Jaiminiya Brāhmaṇa
JS	-----	Jaiminiya Sūtra Vṛtti
KB	-----	Kauṣṭhiki Brāhmaṇa (also named as Sāṅkhāyana Brāhmaṇa).
PB	-----	Pāṇḍavīya-Brāhmaṇa
PROV	-----	The place of the R̥gveda-Saṁhitā in the Chronology of Vedic literature, Pt. K. Chattopādhyāya.
RL	-----	Ritual literature.
RPV	-----	Religion And Philosophy of the Veda And Upanishads, Keith.
RS	-----	R̥k-Saṁhitā
RSQ	-----	R̥gveda Mantras in their Ritual Setting in the Gr̥hyasūtras, Apte.
RV	-----	R̥gveda
RVL	-----	Religion in Vedic literature, Deshmukh
RVO	-----	Religion des Veda, Oldenberg
SA	-----	Sāṅkhāyana Āraṇyaka.
SB	-----	Śatapatha Brāhmaṇa
SE	-----	Sacrifice in the R̥gveda, Potdar
SS	-----	Sāṅkhāyana Śrauta Sūtra
D.	-----	Deity.
M.	-----	Metre
R.	-----	R̥si

- SV ----- Sāmaveda - Saṁhitā.
 TB ----- Taittirīya Brāhmaṇa.
 TS ----- Taittiriya Saṁhitā.
 VS ----- Vājapeya Sacrifices, Vājapeya & performance Committee, Poona, 1955.

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INTRODUCTION

य॒ज्ञेन॑ वा॒चः प॑द॒वीर्य॑भा॒यन्
ताम॑न्व॒विन्द॑न्, नृ॒षिषु॑ प्र॒विष्टा॑म् ।
तामा॑भृ॒त्या व्य॑दधुः पुरु॒त्रा
तां स॒प्त रे॒भा अ॒भि स॑न॒वन्ते ॥१०.७१.३॥

Early Vedic Sacrifice

The Vedic Aryans entered India with some form of sacrifice which they had developed during the Indo-~~Iranian~~ Iranian period. The nature of this sacrifice ^{must} have been more or less the same as is described by Herodotus^o with reference to the Ancient Persians. This is what Herodotus states:

"To these gods the Persians offer sacrifice in the following manner: they raise no altar, light no fire, pour no libations, there is no sound of the flute, no putting on of chaplets, no ^{see} consecrated barley cake, but the man who wishes to sacrifice brings his victim to a spot of ground which is pure from pollution, and there calls upon the name of the god whom he intends to offer———. He cuts the victim to pieces, and having boiled the ^e flesh, he lays it out upon the softest grass, that he can find, trefoil especially. When all is ready, one of the Magi comes forward and chants a hymn, which they say recounts the origin of the gods. It is not lawful to offer sacrifice unless there is a Magus present. After waiting a short time the sacrificer carries the flesh of the victim away with him, and makes whatever use of it he pleases."¹

The statement of Herodotus indicates a very simple type of sacrifice. Even fire, which occupied a predominant place in the later Vedic sacrifice,

¹ L. Herodotus, 'The Persian Wars', p. 59, translated by George Rawlinson, Published by Random House, New York, 1942.

is not kindled in it. It was at some later stage that the Vedic Aryans introduced fire² in their sacrifice probably to ward off evil spirits and demons.³ Still later Agni became havyavāhana³ and the gods were referred to as agnijihvāh.

The invocation of gods was the most important element in the Vedic sacrifice at the earliest stage. The statement of Herodotus indicates the importance of the recitation of hymns by the Magi in the sacrifice. Thus the gods, the hymn, the oblation and the fire were the four elements of the early Vedic sacrifice. X.88.8 states that the gods created hymn, Agni and oblation and these three constituted their yajña (Sūktavākam prathamam ād id agnim ād id havirajanayanta devāh/ saṣṣām yajño ṁbhavat tanūpāstam dyaur veda tam prthivī tam āpah//).

Later Developments in the Sacrifice

With the passage of time the simple sacrifice of the early days developed into a complex structure. The hymns collected in the Rk-saṁhitā give us a fairly clear picture of this development in its early stages. Agni has by and by come to be looked upon as the Hotā, the purohita and the ṛtvik ('agnimīde purohitam, yajñasya devam ṛtvijam/hotāram ratñadhātamanam// I.1//). Agni is referred to as 'devaḥ prathamō yajñīyo bhuvaḥ' (VIII.25.18) and 'yajñānam yantā' (I.123.2). The first place allotted to Agni in the Rk-saṁhitā is a clear indication of the great importance attached to Agni. From the earliest days fire for the sacrifice was kindled with the 'aranyis'. III.29 graphically describes the churning of fire.

2. ERE, XII, P. 611.

3. PROV, P. 6

Besides the animal-offerings, the hymns refer to many other offerings like puroḍāśa, ghr̥ta, karambha, dhānāḥ and Soma. When was Soma introduced in the sacrifice is difficult to ascertain, but there is no doubt that it came to occupy the first place among the oblations during the time of the composition of the hymns. With the advancement of the sacrifice a number of implements came to be used in it. The hymns refer to Yūpa, Juhū, ṛg upabhr̥t, sruvā, prastara, kalāśa etc. The importance attached to the implements is clearly brought out by the fact that the Rbhus, whose original human character is indubitable have been allotted a place among the gods and made to share the offerings with them (I.20; I.110; III.60; IV.34 etc.). The ideas about the gods have been changing and this change greatly effected the evolution of the sacrifice. With the development of the sacrifice more than one priest came to be required for its performance. The hymns mention the Hotṛ, the Adhvaryu, the Brahman, the Prasāstr̥, the Āgnīdh, the Potṛ and the Nestṛ. Sacrificial formulas like 'astu Śraus̥at' and terms like 'Svāhā', 'Vaṣat' are also alluded to. Thus we find that the institution of sacrifice shows constant growth in the hymns of the R̥k-saṁhitā.

The Brāhmanas represent the next stage in the development of the Śrauta ritual. In the time intervening the collection of the hymns and the formation of the earliest Brāhmanas, the institution of the sacrifice has grown into an institution encompassing the multifarious religious, social, intellectual and the artistic activities of the Aryan people. The different ritualistic practices of the various clans have been assimilated and the differences ironed out. The collection of the hymns in the form of R̥k-saṁhitā must have contributed largely to this unifying process. The Brāhmanas endeavour to present this developed form of the sacrifice in a systematic way. These are the earliest properly organised text-books on the theory and

practice of the Śrauta-ritual. The extent of the growth of the sacrifice to the time of the Brāhmanas will be evident from Ch. I of the present work.

The Śrauta Sūtras represent the next stage and so far as the designing of new forms of the sacrifice is concerned the final stage in the development of the Śrauta ritual. Where the Brāhmanas had given a wide ~~field~~ field of option in the choice of mantras in particular ritual context, the Śrauta Sūtras have finally laid down the employment of specific mantras in the ritual. Besides, the Śrauta Sūtras describe many forms of sacrifice which must have been evolved after the compilation of the Brāhmanas.

The final stage in respect of the theoretical aspect of the Śrauta-ritual, is represented by the Pūrva-mīmāṃsā-sūtras of Jaimini. The main purpose of the Pūrvamīmāṃsā is to lay down the rules for the correct interpretation of the Vedic texts with reference to the sacrificial ritual.

The Śrauta-ritual and the Mantras

The intimate relation of the ritual and the mantra at the earliest stage of the institution of sacrifice has already been referred to. Scholars, however, have expressed diverse opinions about the relation of the hymns of the Ṛk-saṃhitā and the Śrauta ritual. The views of Kaegi⁴ and Oldenberg⁵ are two extremes. Kaegi holds that the R̥gvedic hymns are mainly poetical and Oldenberg ~~again~~ ^{opines} opines that they are ritualistic in content. The views of other scholars lie in between these two extremes. Max Müller⁶ remarks that "not only is the order of the hymns completely independent of the order of the sacrifice, but there are numerous hymns in our collection, which could never

4. as referred to by Winternitz HIL, P. 72

5. EVO, P. 5.

6. ASL, P. 247

have been used at any sacrifice" and arrives at the conclusion that the Ṛgveda is not a Veda for the Hotṛ priest, in the same sense, in which the Sāman and the Yajurveda are for the Udgātṛ and the Adhvaryu priests. Macdonell has on the other hand assumed that the ritual in the times of the Ṛk-saṁhitā was the same as is described by its Brāhmanas^{and} remarks that "the ritual which the hymns of the Ṛgveda were intended to accompany and which is fully described in the other Vedic texts, is, though carried out by sacrificial priests, from beginning to end saturated with magical observances"⁷ Winternitz holds that "often enough, indeed, the Mantras have nothing to do with the sacrificial acts for which they are prescribed and it is extremely interesting from the point of view of the history of religion to see how often prayers are used for purposes to which they are not at all suited, and how often they have been entirely misunderstood, wrongly interpreted or even arbitrarily altered."⁸

This diversity of views can only be dissolved by a close and thorough study of the evolution of the institution of sacrifice with reference to the hymns of the Ṛk-saṁhitā. The study of sacrifice has not, unfortunately, received the same attention as the study of Mythology and Religion. Sacrifice is the link between these two and it is high time that its study be taken up in order to have a clear understanding of the evolution of Indian culture in all its aspects.

7. ~~ASL, P. 247.~~ ERE, Vol. VIII, p. 312.

8. HIL., P. 276.

Here mention may be made of the excellent work done by Prof. V. M. ~~ste~~⁹ and Prof. K. R. Potdar¹⁰ in this direction. Prof. Āpte has devoted himself to a close study of the viniyoga of the Ṛgveda Mantras in the ~~śr~~ ṛhya-ritual and has conclusively proved that the viniyoga of the Mantras in the Ṛhya ritual is not so arbitrary as supposed by some scholars, but is based on some well-defined principles. Prof. Potdar has studied the sacrifices as it can be gleaned from the hymns of the Ṛk-saṁhitā and has endeavoured to clarify the chronological sequence of the evolution of the Śrauta ritual during the time when the hymns were being composed.

The present study has been taken up, keeping in view certain ~~own~~ problems regarding the Śrauta-viniyoga of the Mantras of the Ṛgveda-saṁhitā. Firstly, can the proposition of Prof. Āpte that the viniyoga of the ~~Mantras~~ Mantras of the Ṛk-saṁhitā in the ritual is based on certain definite principles, be ascertained with reference to Śrauta-viniyoga also? ~~Second~~ Secondly, What are the improvements and innovations effected by the Brāhmaṇas and the Śrauta-sūtras in the Śrauta-ritual and how have these influenced the course of the ~~an~~ evolution of the Vedic sacrifice? Thirdly, Were all the hymns collected in the Ṛk-saṁhitā ever employed in the ritual or were numerous of them simply poetic creations of art with no relation to the ritual? And lastly, had the collectors of the hymns the requirements of the growing ritual in mind or had they taken up this arduous task without any reference to the ritual?

9. RSG

10. SR

Scope and Plan of the Present Work

Considerations of time and space have dictated for the present a narrow limit to the task taken in hand and therefore, the scope of the present work has been limited to the Brāhmanas (AB and KB) and the Śrauta Sūtras (ĀS and ŚS) of the R̥gveda.* Here it will be an unnecessary repetition to describe the contents of these works, Keith in the introduction to his translation of the R̥gveda-Brāhmanas has already described the contents of these works in detail. Suffice it to say that AB has concentrated itself to the exposition of the Somayāga alone and has taken just a passing notice of the Agnihotra. KB has briefly described the Agnyādhāna, the Agnihotra, the ~~R̥ksapurnamāsa~~ Darśapūrṇamāsa and the Cāturmāsya and has then taken up the Somayāga in its details. ĀS and ŚS have fully described all the five types of sacrifices. Puruṣamedha is only dealt with by ŚS and Mahāvratā also comes into its purview, which is further taken up by ĀĀ with full details of Mantra-Viniyoga and by ŚĀ in brief.

Purvaśikṣā has afforded an important item for the present study. It has laid down six means to ascertain the viniyoga of the Mantras, viz. (1) Śruti (Direct ascertainment in the Veda), (2) līngā (Indirect indication), (3) Vākya (Syntactical connection), (4) Prakaraṇa (context), (5) Sthāna (Order of sequence) and (6) Samākhyā (Name)¹¹. Out of these six pramāṇas the first two are

11. JS. III, 2.

* It may be mentioned here that Sāyana in his great commentary on the R̥k-Saṁhitā has noted the viniyoga of the mantras only from ĀS and ĀĀ and has taken no notice of AB, KB, ŚS and ŚĀ.

most important for our present purpose, as Śrutipramāṇa would indicate to what extent the viniyoga of Mantras had been definitely fixed by the Brāhmanas and liṅgapramāṇa would show the contexts in which the viniyoga of the Mantras was left to the choice of the ṛtviks, only affording indirect indications as to the deity or metre or contents of the Mantra to be employed. The viniyoga of specific Mantras in these cases was later on fixed by the Śrauta Sūtras and hence the entries under the liṅgapramāṇa would show the extent of the work, as regards the rigidly fixing the viniyoga, left to the Śrauta Sūtras. The ^{liṅgapramāṇa and the} other four pramāṇas ^{also} can only be valid if they are supported by some indication in the śruti. Where no indication is available, the Mīmāṃsā asks us to presume some lost śruti. It may further be stated here that in tracing the Śrutipramāṇa, if no such pramāṇa was traced ^{able} in the Brāhmanas of the R̥gveda, it has been sought in the Brāhmanas of the other Vedas also.

The present work is divided into six chapters. The first chapter describes the Śrauta ritual in brief and with special reference to the duties of the Hotṛ. The second chapter takes up the Sūkta-viniyoga, the third the tṛca-viniyoga, the fourth the ṛc viniyoga and the fifth the miscellaneous viniyoga, where the viniyoga of groups of two and more than three ṛcs has been dealt with. The sixth chapter presents the ~~sum~~ 'conclusion' of the work. In the four chapters dealing with the viniyoga of the various units, the material has been divided into three sections; under A. are mentioned the prescriptions of AS and SS; ^{under} B. AB and KB are referred to and the pramāṇa indicated and under C. the explanations offered by AB and KB are mentioned and the appropriateness

of the viniyoga discussed. To save space very often the two or all the three sections have been combined in one paragraph.

While undertaking this task, it was fully realised that the last word on the problems stated above can only be uttered after a wide and deep probe into all the extant Srauta and exegetical works. But if the present study can throw some light, however, faint it may be, on the problems stated above, it will afford encouragement to proceed further in this direction of a thorough study of the problems.

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Chapter I

A Conspectus of The Śrauta RitualGeneral

The Śrauta ritual may, conveniently, be classified into the following five types ¹ -- (1) Homa, (2) Isti (3) Caturmāsa, (the seasonal Sacrifice), (4) Paśuvāga (Animal-sacrifice) and (5) Somavāga (soma-sacrifice). Among these types, sacrifices are distinguished as Prakṛti (model) and Vikṛti (modification). A sacrifice, which has all the basic parts of its type, is the prakṛti, while a sacrifice, fashioned after the prakṛti, but having some specific modifications in the ancillary prescriptions, is the vikṛti. Thus Agnihotra is the prakṛti of the Homas, Darsapūrṇamāsa (the New and Full-moon sacrifice) of the Istis, as well as of the Agniśomiya-paśuvāga ² (an Animal-sacrifice for Agni and soma included in the soma-sacrifice), which in its turn is the prakṛti of the Animal-sacrifices, and the Agnistoma is the prakṛti of the soma-sacrifices of the Ekaha type, in which soma is pressed on one day only ³.

There is a procedural distinction between Homa and Yāga -- the remaining four being yāgas -- also. In Homa, offerings are made with the word 'Ṣyāha' and are consigned to the sacred fire in a sitting posture, while in yaga, they are presented with the word 'Yajati' and consigned to the sacred fire in a standing posture. The sacrificial literature uses the word 'Juhoti' to indicate Homa and 'yajati' to mean 'yāga'.

¹ This classification is supported by the oft-repeated saying of the Brāhmaṇas -- 'Pañcā vai vaiśāḥ' (for instance AB1.6).

² 'Darsapūrṇamāsa istīnaḥ prakṛtiḥ', 'Agniśomiyaśvaśa paśoh' (Āps 24.5.52-55).

³ 'Agnistoma ekahāraṇa prakṛtiḥ' (Ibid, 24.4.3).

The sacrifices are further divided into three categories,
 (1) Nitya (obligatory), (2) Naimittika (incidental) and Kāṇḍya
 (optional).

Agnyādheya

(Setting up of The Sacred Fires)

Agnyādheya is the rite of setting up of the Sacred Fires, viz. Garhapatya, Ahavanīya, Dakṣiṇāgni (and optionally) Sabhya and Āyasthya. This rite is a necessary preliminary to the Śrauta ritual, as without formally setting up the Sacred Fires one is not entitled to perform any Śrauta sacrifice.

On the day preceding the actual day of the setting up of the sacred fires, the sacrificer, having performed the purificatory rites of bath etc. with his wife, should seat himself upon darbha grass and pronounce his intention of setting up of the fires three times inaudibly and three times loudly. Then he should choose his officiating priests viz. Adhvaryu, Hotr, Brahman and Āgnidhra, and offer them Madhuparka. The requisite materials for the rite should have already been collected and a spacious fire-hall, with three or five fire-places and an altar, prepared. In the afternoon, the Adhvaryu cooks rice (Brahmaṇḍama) over the Garhapatya for the priests. Then he offers an oblation of that cooked rice on the fire. The rice, mixed with clarified butter, is then shared by the four priests. The Adhvaryu offers on the fire three fire-sticks besmeared with the clarified butter, remaining at the bottom of the plate on which the cooked rice was placed. The fire is to be preserved that day. The sacrificer is to observe the vow of silence and to keep awake that night.

After the midnight-hour has passed, the Adhvaryu, taking the grāṇi (the two pieces of woods used for churning fire) from the sacrificer warms them over the fire. Then having cleaned the fire places

and the necessary materials like ^{cl}clay etc. deposited in them, the Adhvaryu churns fire out of the aranis. A horse is made to stand near the place where fire is being churned. The Brahman at this time recites some rcs appropriate to the occasion or pronounce, only the vyāhrtis.

When the fire is produced by churning, it is collected in a shallow earthen vessel and is then formally set up in the Garhapatya fire-place with proper formulas. Then the Ānīdhra, taking some domestic fire or taking some portion of the Garhapatya-fire, formally sets it up in the Dakṣiṇāgni fire-place. When half the orb of the sun is visible on the eastern horizon, the Adhvaryu kindles some fire-sticks on the Garhapatya-fire and carries them towards the east to the Āhavanīya fire-place. A horse walks in front of him and the sacrificer follows the horse. Then the horse is made to step upon the materials deposited in the Āhavanīya fire-place and after that the Adhvaryu formally sets up the fire in the Āhavanīya. If Sabha and Āvasathya fires are to be established, the Adhvaryu, taking fire from the Āhavanīya, sets them up in their respective places. Then three fire-sticks are placed on each of the three or five fires established. After that the Adhvaryu offers Agnihotra oblations without reciting the relevant formulas. Then Pūrṇahuti (the oblation of completion) is offered on the Āhavanīya fire. The pūrṇahuti is of clarified butter (ājya) only. Then the sacrificer prays to the fires and offers Dakṣiṇā to the priests. This is the main part of the Agnyādhava and having performed it, the sacrificer becomes Āhitaṇi (one who has formally set up the sacred fires).

There are some ancillary istis prescribed in the Agnyādhava. Just after setting up the fires, an Ānevesti (an oblation of puroḥita for Agni) is to be performed. This isti is to be performed in the

same way as the Āgnevesti in the Darsapūrnāmāsa and hence will be described there.

Three pavamanestis are then prescribed, which can be performed either just after the above-mentioned Āgnevesti or after twelvedays. In the later case, the sacrificer with his wife should observe the sacrificial vow for twelve days and then perform pavanānestis and on the same evening start with Agnihotra. The deities of the three pavamanestis are respectively Agni Pavamāna, Agni Pavaka and Agni Suci. A puroḍāsa prepared on five potsherds (Astākanāla , is the oblation to be offered to the three deities. The method of performance is like the Darsapūrnāmāsesti.

After the Pavamanestis, another isti named as Anvāraṁbhanivesti is also prescribed, which has for its deities Agni-Visnu, Sarasvatī, Sarasvant, Agni Bhagin and Agni Vratapati.

Re-establishment of the Fires (Pumarādhāna)

If after the establishment of the sacred fires, some calamity befalls the sacrificer, he is to dissolve the fires and re-establish them. This rite follows the details of the Āgnvādheya, with minor differences in the fore and after offerings.

Agnihotra

The Āhitaṅni (one who has formally set up sacred fires) is enjoined to offer Agnihotra on the sacred fires in the evening and morning. It is an obligatory rite and is to be performed life-long daily. Normally, it is to be performed by the sacrificer himself, but in case of illness or the absence of the sacrificer from home, it can be performed on his behalf by the Adhvaryu or by the son or near relation of the sacrificer.

The evening and morning offerings make one unit of the Agnihotra. It is a Homa rite and normally milk is offered on the sacred fire, but for specific desires offerings of curd, barley-gruel, rice-grains, clarified butter, meat and Soma are also prescribed.

The Agnihotra is started with the evening offering. In the evening, when the rays of the sun are still on tree-tops, the sacrificer, taking fire from the Garhapatyā, places it first in the Dakṣiṇāgni and then in the Āhavanīya. All the three fires are then kindled by putting fire-sticks on them.

Then the sacrificer milches the Agnihotra-cow and takes the milk to the rear of the Garhapatyā. Then he sprinkles water round the three sacred fires and drawing out some burning coals from the Garhapatyā towards the north, heats the milk over these coals and while the milk is being heated, he puts some water into it. After the milk is properly heated, it is taken down and allowed to cool. Then the sacrificer takes four spoonfuls of milk in the Agnihotra-havani (Agnihotra-ladle) and putting a fire-stick over it takes it to the Āhavanīya. He puts the fire-stick in the Āhavanīya. Then, taking a portion of the milk he offers it on the Āhavanīya as the first offering of the Agnihotra to Agni. It is due to this first offering to Agni that this ^{rite} is termed Agnihotra. Then with the milk he offers a second offering to Prajāpati. In the morning, the first offering belongs to Sūrya and the second to Prajāpati. These four evening and morning oblations are the main offerings of the Agnihotra.

Besides these four main offerings the Ṛgveda offer four oblations on the Garhapatyā and four on the Dakṣiṇāgni. Thus the total of the evening and morning oblations comes to twenty.

After offering oblations, the sacrificer removes the wipings of milk sticking to the ladle and wipes them off on the sacred grass. Then having sprinkled water round the fires, he offers prayers to the fires and the cow and her calf. This is called Agnvupasthāna (i.e. 'praying to the fires'). Then the sacrificer drinks the remaining milk in the ladle, washes the ladle and pours out that wash-water on the altar.

While setting out on a journey, the sacrificer is to pray to the fires with relevant mantras and to consign the fires into himself or into the fire-sticks. If he remains at a place for nine nights or more, then departing from that place he should offer an oblation of clarified butter for Vātospati on the Āhavanīya fire. After returning from journey, as soon as the fire-hall is sighted, the sacrificer restrains his speech, approaches the fires with fire-sticks, gathered on the way, prays to the fires and places fire-sticks on them. If at the time of starting on journey, he had consigned the fires into himself, he is to transfer them on return either to the Gārhaṇīya or to the churning woods, and then to churn out fire from them.

Expiatory rites

Certain expiatory rites are prescribed by the various Śrauta Sūtras in respect of certain deficiencies in the procedure of the Āgnihotra. AS and SS also mention some of these rites, whose nature will be clear from the following examples ——— ~~in the evening~~
Āgnihotra (1) If in the evening Āgnihotra the sun sets before taking out a portion of fire from the Gārhaṇīya fire, the sacrificer should offer a sacrifice to Varuṇa (Varuṇīsti).

(2) If in the morning Agnihotra, the sun rises before the taking out of a portion of fire from the Gārhapatya, a sacrifice to Mitra and Sūrya should be offered and on the next morning a cake on eight pots/herds should be offered to Agni Vratashrta.

(3) If the proper time for the evening Agnihotra has passed, an oblation of clarified butter taken four times, and a sacrifice for Varuna should be offered.

(4) If the time for the morning Agnihotra has passed, the sacrificer should offer an oblation of clarified butter and a sacrifice to Mitra and Sūrya.

(5) If the cow bellows after the calf is brought forth to her the sacrificer should feed the cow with barley while reciting a re (RV.I. 164.40).

Darsapūrnāmāsa-istī

(The New And The Full-Moon Sacrifice).

Darsapūrnāmāseṣṭī is the prakṛti (model) of all the istīs. The sacrificer having established the sacred fires starts with the daily routine of the Agnihotra and on the first full-moon day (Purnimā) falling after that, performs the Purnāmāseṣṭī. Then on the succeeding new-moon day (Amāvasya), he performs the Darsaṣṭī. Both the Purnāmāseṣṭī and the Darsaṣṭī form one unit.

This sacrifice takes two days to perform. On the full-moon and the new-moon day preliminary rites are gone through. This day is called upavasatha. On the next day (i.e. Pratipad) the main sacrifice is performed. Four priests, viz. Brahman, Hotr, Adhvaryu and Ānūdhra are required for this sacrifice.

On the upanasatha day, the sacrificer gets his head and chin shaved and his nails pared. His wife also gets her nails pared. Then the sacrificer and his wife after having bathed themselves, declare their intention of performing the sacrifice and choose the officiating priests. Then the Adhvaryu places three fire-sticks each on the three or five sacred fires of the sacrificer with relevant mantras. This rite is called Anvadhāna.

After the Anvadhāna, on the upavasatha day of the Darsa-isti, the Adhvaryu cuts a twig from a palāśa tree with which he drives away the calves of the cows, which are to be milked in the evening for the milk to be used to prepare curd for the oblation of the next day.

Then the Adhvaryu fetches darbha or Kuśa blades. A handful of these blades is tied up and is called prestara. Three or more handfuls of the blades are kept to be strewn within the altar. These darbha-blades are called barhis. He also prepares a Veda of darbha-blades, which is used to sweep the ground of the altar etc. A bundle of sacrificial faggots, consisting a specific number of sticks to be used as sāṃidhenis, paridhis etc., is also tied up and placed in the sacrificial place.

Pindapitryajña

On the Amāvāsyā day (i.e. the upavasatha day of the Darsēsti), in the afternoon, the sacrificer performs the Pindapitryajña⁴. The sacrificer, with the sacred cord placed on the right shoulder and under

⁴ According to Jaimini (4.4.8), it is an independent rite and not a part of the Darsēsti.

the left arm, sits down to the west of the Dakṣiṇāgni, he takes three handfuls of paddy, pounds them and cooks the rice-over the Dakṣiṇāgni. When the rice is cooked, he pours clarified butter on it and takes it down. Then placing his sacred thread on the left shoulder and under the right arm, he dips the corn-stirring stick into the cooked rice and offers three oblations of the rice sticking to the stirring stick into the Dakṣiṇāgni respectively to Pitṛmant Soma, Angirasvant Yama and svistakṛt Agni. Then he puts the corn-stirring stick on the fire.

Again placing the sacred thread on his right shoulder and under the left arm, the sacrificer digs the ground towards the south of the Dakṣiṇāgni with the wooden sword (sphya) and sprinkles that ground with water. On that ground he spreads darbha-blades with their ends pointing towards the south and puts three balls (pindas) of the cooked rice upon them. The three balls of rice are for the father, grandfather and great grandfather of the sacrificer. Then the sacrificer turns his back towards the balls of rice and faces them again only when the steam has ceased to come out of them. Then he, sprinkling the balls with water, puts ungent and clarified butter on them and also places threads of garments on them. He prays to the pitṛs, puts the balls together with the darbha-blades on the fire and prays to the Gāṛhapatyā fire.

After the evening Agnihotra, the cows which were driven for grazing in the morning are milked and the milk is heated on the Gāṛhapatyā fire. Then the milk is taken down and allowed to cool down and then curd is put into it to curdle it. At this stage darbha-blades are strewn round the sacred fires.

The next day after the upavasatha (i.e. the pratipad) is the main day of the Darsāpūrnāṣeṣṭi. On the pratipad day, in the morning, after the sacrificer has offered Agnihotra, the Adhvaryu commences the rites of the sacrifice. If darbha-blades were not strewn round the sacrificial fires on the previous day, they can be strewn at this stage. The Adhvaryu arranges the utensils required for the sacrifice to the east or north of the Gārhapatya in pairs and upside down. He prepares two strainers (pavitra) of two darbha-blades. Then he pours water over the strainers into a wooden square cup, which is called Prāṇitā-pātra and places it to the north of the Āhavanīya fire.

Now the Adhvaryu starts with the various rites of preparing oblations. In the pūrnāṣeṣṭi, oblations of sacrificial cakes (purodāśa) are to be offered to Agni, Agni-Soma and Vainardha Indra and in the Darśeṣṭi to Agni and Indrāgnī or, if the sacrificer has already performed a Soma sacrifice, to Agni and Indra or Mahendra. In the Pūrnāṣeṣṭi, one of the three sacrificial cakes is cooked over eight potshards (Kapāla) and the remaining two on eleven potshards. In the Darśeṣṭi, one cake is prepared on eight potshards and the other on eleven potshards. In the Darśeṣṭi, if the sacrificer has already performed a Soma sacrifice, the Adhvaryu gets the cows milked and heats that milk over the Gārhapatya fire.

Then the Adhvaryu prepares the altar. He sweeps the ground of the altar by means of the Veda. He then takes up the wooden sword (Sphya) and symbolically sharpens it with a darbha-blade. He places a darbha-blade crosswise within the altar. Then he strikes this blade with

the wooden sword. He digs a ^little at the sopt and collecting the dug out soil on the wooden sword, throws it away upon the rubbish heap. He repeats this act four times. Then he draws one line each towards the South, West and North. This is the first tracing out of the altar. In the Darśasti, the rite of preparing altar prior to the second tracing is carried out on the upavasatha day.

Then the Brahman asks the Adhvaryu to accomplish the second tracing out of the altar. The dug up ground is levelled by means of the wooden sword. Then the Adhvaryu directs the Āgnīdhra to bring the Proksanī-pātra, filled with water, to put the sacrificial grass and faggots to the north of the pranīta-pātra, to clean the spoon and ladles, to tie up the yoke-halter (Yoktra) round the waist of the sacrificer's wife and to put the pan (sthālī) of clarified butter within the altar. The Āgnīdhra acts accordingly. The Adhvaryu makes the sacrificer gaze upon the clarified butter in the sthālī. Then he Purifies the clarified butter by means of strainers. He takes four spoonfuls of that clarified butter from the sthālī into the Juhū, eight into the upabhart and four ^{into the Dhruva} grass and faggot and spreads the sacrificial grass within the altar in three rows. Then he lays enclosing sticks (Paridhis) on all sides of the Āhavanīya fire, excepting the east. Two Āghāra fire-sticks are fixed up in the South-eastern and north-eastern corners of the Āhavanīya fire respectively. Two darbha-blades which are called vidhrtis are placed within the altar with their ends pointing towards the north and the prestara is placed upon them. Then the Juhū is placed upon the prestara and the upabhart and the

dhruvā are placed towards the north of the Juhū. Then the Adhvaryu takes out the baked sacrificial cakes (puroḍāśas) into the pan, besmears them with the clarified butter and places the pan within the altar to the rear of the ladles. In the Darśesti, the pot of curds and milk is put to the rear of the pan towards the north and south respectively.

Sāmidhenī Verses

Then the Adhvaryu calls the Hotr to recite the Sāmidhenī Verses. The Hotra mutters the mantra 'namah pravaktre etc.' and the re 'tadadya vācah etc. (RV. X. 53.4). Then he utters the sound 'hiṁ' loudly and after that mutters 'Bhūrbhuvah svah' and then starts with the recitation of the Sāmidhenī res. Only eleven res are prescribed to be recited, but by repeating the first and the last verses thrice, the number is brought to fifteen. At the end of each Sāmidhenī re recited by the Hotr, the Adhvaryu puts on the Āhavanīya-fire one fire-stick out of the sacrificial faggot.

Pravara and Āghāra

After reciting the fifteen Sāmidhenī res the Hotr pronounces the Hotr pravara of the sacrificer. Then the Adhvaryu offers Āghāra libation of clarified butter on the Āhavanīya fire. The libation is offered by pouring clarified butter in an unbroken line from the middle of the southern enclosing stick up to the middle of the northern enclosing stick. Then the Adhvaryu, going to the south across the altar, stands by the side of the Āhavanīya-fire facing towards the north and offers the second Āghāra-libation by pouring clarified butter by means of the Juhū in an unbroken line from the middle of the western enclosing stick up to the eastern border of the Āhavanīya-fire. Then, returning to

respective places, he pronounces the pravaras of the sacrificer.

Prayājas and Ājyabhāgas

Five Prayājas precede the main offerings in the Darsapūrnāmāseṣṭi. A prayāja is an auxiliary offering which precedes the main offering. The deities of the five prayājas are the seasons Autumn (vasanta), summer (Grīṣma), Rain (Varṣā), Autumn (Sarat) and Winter (Hemanta - Śisīrau) respectively. In any yāga the Hotr first-recites a ṛc (sometimes more than one) which is called Puronuvākya or simply anuvākya i.e. the inviting verse, by means of which the deity is invited to the offering. Then he utters the words 'Ye Yajāmahe', which are called āguh and then a ṛc by means of which the offering is made and then pronounces 'Vausat'. The ṛc preceded by āguh and followed by 'Vausat', is the Yajya i.e. the offering verse. While the Hotr utters 'Vausat', the Adhvaryu makes the offering in the Āhavanīya-fire.

Then the adhvaryu offers two oblations of clarified butter (ājya-bhāga), which are also accompanied by the recitation of the Puronuvākyas and Yajyas by the Hotr. The first ājyabhāga is for Agni and is offered in the northern portion of the fire. The second ājyabhāga is for Soma and is offered in the southern portion of the fire.

The Principal and The Svistakṛt Offerings

Then the Adhvaryu offers oblations to the principal deities of the istī. In the purnāmāse-istī he first offers a sacrificial cake (puroḍaśa) to Agni and then an upānsu-oblation of clarified butter to Prajapati. After that he offers a cake each to Agni-Soma and to Vaiśvadeva Indra. In the Darsa-istī the Adhvaryu offers a cake each to Agni and Indragāni.

If the sacrificer has already performed a Soma-sacrifice, the Adhvaryu, should offer in the Darsa-isti the Sainavya, i.e. the offering of curd and milk mixed together, to Indra or to Mahendra, instead of a cake to Indrāgnī. Then the Adhvaryu takes up portions from all the oblations for offering them to Svistakṛt Agni. Before this offering, he offers an oblation of clarified butter, which is called Parvṇahoma. Having offered the oblation for Svistakṛt Agni, the Adhvaryu takes up water into the Juhū and pours it out along the inside of the middle enclosing stick in an unbroken line ending in the north. Again taking up water, he pours it out in the same manner along the outside of that enclosing stick. Then he places the ladles in their respective places.

Idā and Dakṣiṇā

The Adhvaryu takes out into the prāsitra-vessel a vessel made of Khadira wood in the shape of a cow's ear and having a handle measuring four-fingers in length --- a portion from the southern most cake (puroḍaśa), consigned to the Abhaviṇya-fire and hands over that vessel to the Brahman. The Brahman, taking that vessel in both hands, places it on the Vedī and gazing at it and holding out the portion of the cake with his thumb and little finger eats it --- rather swallows it, --- without making it touch his teeth. Then the Adhvaryu takes a portion from the southern-most parts of the sacrificial cakes and places it in the Idā-pot, which is made of the Āśvattha wood and is used to hold the Idā, i.e. a portion of the sacrificial cakes consigned to the Abhaviṇya-fire and given to the priests for eating.

The Adhvaryu anoints the fingers of the Hotr with clarified butter and the Hotr smells it. Then the Adhvaryu places two portions of the Idā on the palm of the Hotr and pours out clarified butter over those portions. Other priests and the sacrificer touch the Idā-pot. Then the Hotr invokes the Idā. Then the Idā is divided into four parts and placed upon the Varhis at four different places. The priests consume their respective portions, assigned to them by the sacrificer.

Rice is cooked over the Daksina-fire and is given to the officiating priests by way of Daksina.

Anuyājas, Sūktavāka and Saṃyuvāka

Then there are three anuyājas, i.e. after-offerings, the deities of which are Deva Barhis, Deva Nārāśansa and Deva Agni Svistakṛt. The anuyājas also are accompanied by the recitation of the puronuvākya and Yājya by the Hotr; but the yājyas are not preceded by 'Yamasi', the words 'yeyajamahe', though followed by 'Vausat'

Then the Hotr recites the Sūktavāka, which is an invocation of prosperity for the sacrificer and concludes with a prayer. At the end of this prayer the prastara, which is supposed to represent the sacrificer, is put in the fire. Then the Hotr recites the 'Saṃyuvāka', a prayer for the prosperity of the sacrificer. At the same time, the enclosing sticks are consigned to the fire.

Patnissāyājas

Then follow the Patnissāyājas, which are offered on the Gārhapatyā-fire. The deities of these yājas are Soma, Tvastr, Devapatnyah

(the wives of the gods), Rākā, Sinivālī, Kuhū and Agni Grhapati respectively. There is an option for including Rākā, Sinivālī and Kuhū among these deities. These yājas are offered in the accompaniment of the puronuvākyas and the yājyas recited by the Hotr. The Adhvaryu also offers two oblations of clarified butter called Naristhahoma. Then the Adhvaryu puts on the palm of the Hotr four portions of clarified butter as ājyeda. The Hotr invokes the ājyeda and partakes of it. The Agnidhra is given six portions of the ājyeda. Then the Adhvaryu offers on the Daksina-fire the husks of grains for the raksasas (demons). After this, the Adhvaryu goes back to the Garhapatya-fire and hands over the Veda (a bundle of darbha-blades) to the sacrificer. The sacrificer gives it to the Hotr. The sacrificer's wife, taking off the yoke-halter would round her waist, holds it withing her folded hands. The Adhvaryu pours water over it. Then the sacrificer's wife washes her face, sips water, puts a fire stick on the Garhapatya-fire and then leaves the fire-hall. The Hotr dismantles the Veda, spreads the darbha-blades in a straight line within the altar, offers oblations on the Abhavanīya-fire and leaves the fire-hall.

Then the Adhvaryu offers expiatory oblations. He offers an oblations of the remaining clarified butter in the dhruva on the Abhavanīya-fire, which is called Samasta-yajus oblation. Then the Brahman leaves his seat. The Adhvaryu puts the pranita-cup within the altar and he and the sacrificer toss out some water from the cup towards the four quarters. The Adhvaryu pours out the remain-

ning water in the cup in the cavity of the sacrificer's hand.

Vismukraśa

Then the sacrificer stands in his seat strides three steps, in imitation of the three strides of Viṣṇu, from the southern hip of the altar, ground to the east, pays reverence to the Āhavanīya and Gārhapatya and then lays aside his vow. He then arranges for the feeding of Brāhmanas and thus concludes the sacrifice.

Expiation-rites

Śrauta Sūtras prescribe a number of expiation-rites to make good specific deficiencies in the performance of the Darsapūrnāṣasesti. Below are enumerated the expiation-rites prescribed by AS and SS.

1. If the sacrificer allows the Darsapūrnāṣasesti to pass by, he should offer to patibhṛt Agni (AS III. 10. 10,11).

2. If the sacrificer together with his wife has to go on a journey just after adding ^efull to the sacred fires and thus is not able to offer sacrifice and if he cannot actually take the sacred fires with him, he should offer an oblation of clarified butter reciting RV. VII.45.18 and consign the sacred fires either into the kindling woods with RV. III. 23.10 or within himself (AS ^{III} 3.10.3-4).

3. If the sacrificer sheds tears of sorrow during the sacrifice, he should offer a sacrifice to ṛatibhṛt, Agni or offer pūrnahuti to that divinity (AS III, 14-15,12 SS III,4.12).

4. If the calves have sucked the cows before the evening milking, the sacrificer should offer gguel to vāyu (AS III, 10.30).

5. If the oblation material becomes defiled on account of its contact with hair, nails, insects, worms or any other object or if it breaks up or oozes out, the sacrificer should throw it away into water and if the oblation material is the Sāmnāya, he should collect it on a palāśa leaf and pour it out upon an ant-hill with RVX, 121.10. (AS III. 1023).

6. If the Sāmnāya milk boils out, the sacrificer should pour it out along the inside of the enclosing sticks with RV I. 22.13. (AS II. 10.24).

7. If, at any time, the Hotr breaks the vow of silence, he should recite either RV 1.22.16 or the verse dedicated to Visnu (AS I. 5.38).

8. In the Darśesti, if the moon rises after the paddy has been poured out, one should offer oblations to datr Agni, pradatr Indra and sipivista Visnu (SS III. 2.1).

9. If, after the commencement of the Darśesti, the moon is seen in the west, one should perform the Abhyudrtesti, which should have for its divinities Pathikrt Agni, Vrtrahan Indra and Vaisvānara Agni. The dakṣiṇa should be a staff and foot-wear, (SS III. 3).

10. If the milk milked in the morning becomes unfit for offering, a cake should be prepared for Indra or Mahendra and offered with curds (AS II.10.26).

11. If both the milks of morning and evening milking become unfit for offering, five panfuls of paddy should be poured out for Indrāgni and cooked-rice offered separately to Agni and Indra (ĀS III. 10.13).

12. If after pouring out of the oblation material, some man or animal passed between the Gārhapatya and the Āhavanīya fires, an oblation to pathikrt Agni should be offered (ŚS III. 4.2).

13. If a potsherd is lost, an oblation to Vaisvānara Agni should be offered (ĀS III. 13.9).

14. If some mistake occurs in respect of oblation, puroṣuvākya, yājya or offerings, an oblation of clarified butter should be offered (ĀS. III. 13.2).

15. If a potsherd is lost before its being discarded, a sacrifice to Vaisvānara Agni should be offered (ĀS III. 13.9).

16. If sacrifice is offered on the sacred fires set up by another or if another person offers sacrifice on the sacred fires set-up by one, he should offer an oblation to Pathikrt Agni, (ĀS III. 10.13).

The Sacrifices to Vairāḍha Indra and to Aditi

ŚS (III. 1.1-4) prescribes the Vairāḍha sacrifice after the purnāśestī, which should be performed on the model of the Darśestī, but with puroṣuvākyas and yājyas different from those of the Darśestī.

In the same way, a sacrifice to Aditi is prescribed by ŚS (3.1.5-8) after the performance of the Darśestī, which has for its norm the purnāśestī, but has different ros for its

Purauvakyas and Yajyas.

Agrayanesti

Agrayanesti is a sacrifice of new corn and is performed on the model of the Darsapurnimāsesti. A sacrificer is enjoined to consume new grains only after having offered them in the Agrayanesti. The isti can be performed on the new-moon or the full-moon day.

In the rainy season, when the Syāmaka grains are ripe, the sacrificer performs Agrayanesti of Syāmaka grains. New, Syāmaka grains are cooked with milk or water and offered to Soma.

In the autumn, when paddy becomes ripe, the sacrificer ~~performs~~ performs Agrayanesti of paddy. There are four offerings in this isti -- a cake prepared of old paddy on eight potsherds, a cake prepared of new paddy on twelve pot sherds, corn prepared of new paddy and a cake prepared of new paddy on one potsherd. Agni, Indrāgni, Viśvedevas and dyāvaprthivā are the deities respectively of the four offerings.

In the spring, when barley is ripe, the Agrayanesti of barley is performed. There are only three offerings of cakes prepared of new barley for Indrāgni, viśve devas and dyāvaprthivā respectively.

SS and some other sutra prescribe a sacrifice of bamboo-seeds (venuyava) also in the proper season, particularly in Summer. Soma is the deity

Kāmya Istis (Optional Sacrifices)

Some optional sacrifices for specific desires or ends are prescribed by the Śrauta Sūtras to be performed on the model of the New-moon and the Full-moon sacrifices. Āś and ŚŚ prescribe the following.

1. Sākāṃprasthayaīya-isti -- One who desires cattle should perform this sacrifice on the new-moon day. The model is the New-moon sacrifice. There is no modification in the duties of the Hotr (ŚŚ 3.8.2; 3.10.7).
2. Dakṣayana-isti -- The Dakṣayana sacrifice is prescribed for one desiring heaven. In this sacrifice, according to Āś (II. 14) one should perform the Full-moon and the New-moon sacrifice two times. The divinities of the first Full-moon sacrifice should be the normal ones and those of the first New-moon sacrifice should be Agni and Indrāgni only. In the second Full-moon sacrifice, the second oblation should be Samānya for Indra and in the second New-moon sacrifices the second oblation should be butter milk (amikṣa) for Mitra-Varuna.

ŚŚ (III.8) adds that before the Samyavāka, an offering should be made to Vajins.

3. Idāidha -- According to Āś (II.14), Prajapati is the principal divinity of this sacrifice. This sacrifice should be performed through one year. One should commence the series of it these sacrifices on the full-moon day of Phālguna or Chitra.

According to ŚŚ (III.9), on the day preceding the full-moon day, one should offer a cake to Agni and cooked rice to Maras Saravati and on the Full-moon day a cake to Agni-Soma, an

upāsū oblation to Agni-Soma and Sāmayya to Indra. On the day preceding the new-moon day, he should offer a cake to Agni and ~~an~~ cooked rice to Sarasvatī and on the new-moon day, a cake to Indra-agni and amiksa to Mitra-Varuna.

4. Sarvasenī -- ŚŚ (III.10.1-6) lays down a Sarvasenī sacrifice in which oblations of both the New-moon and Full-moon sacrifices should be offered in one sacrifice. The oblations in the Full-moon sacrifice should be offered first. One should not perform the New-moon sacrifice on the new-moon day. He should, however, perform the Pindapitryajña.

5. Vasistha Sacrifice -- ŚŚ (III.8.2; III.11.1-6) describes a vasistha sacrifice, which should be performed on the new-moon day and the procedure is the same as for the Sarvasenī sacrifice. The oblations in the New moon sacrifice are to be ~~off~~ offered first. One should not perform the Full-moon sacrifice on the full-moon day.

6. Manvayana -- This sacrifice is a modification of the Full-moon sacrifice and is to be performed daily except on the Parvan day. In this sacrifice a cake is offered to Agni and another to Agni-Vishnu. (ŚŚ III.11.7-10).

7. Turayana -- According to AS (II.14), in this sacrifice oblations are offered to Agni, Indra and Visve devas every day respectively in the morning, at noon and in the evening. Optionally, all the three offerings may be made in the morning. The series of these sacrifices should be commenced on the full-moon day of phalgunā or Gaitra and continued for one or more years.

According to ^{//}SS (II.11.11-16) this sacrifice is a modification of the New-moon sacrifice and should be performed daily ~~ex~~ except on the parvan days. In this sacrifice one offers a cake to Agni-Indra and cooked rice to Viśve Devas. The sacrificer should wear the skin of a black antelope. It is to be performed through a year.

8. Dyavapṛthivyor Ayanam -- [/]AS (II.14) describes the ~~pr~~ procedure of this sacrifice. One should perform the Full-moon sacrifice and then continue to perform it on each succeeding day upto the New-moon day. Then he should perform the New-moon sacrifice and then continue its performance on each succeeding day upto the next full-moon day. This procedure should be continued through one year. The series of these sacrifices should be commenced on the full-moon day of phalguna or Caitra.

9. Kṣamavāṭīṣṭi -- If Agni burns the house of the sacrificer, he should offer a cake on eight potsherds to Kṣamavānt Agni, ([/]AS III.13.4,12,14 ^{//} SS III.4.15, III.5.10).

10. If a sacrificer desires to go out on a journey, he should perform a sacrifice for pathikṛt Pusan (^{//} SS III, 4.9, III.5.7).

11. Sausavāsurīyēṣṭi -- If one desires to practise abhicāra, he should perform this īṣṭi. An offering should be made to Indra or śura Indra ([/]AS II.11.7-8).

12. Agneyīṣṭi -- [/]AS (II.10.10,11; II.11.5) mentions an Agneyīṣṭi, in which a cake is to be offered to mūrdhanvant Agni, but does not mention the desire for the fulfilment of which this īṣṭi is to be performed.

13. Āyuskāṁṣṭi -- If one desires to live the entire span of life, he should offer cakes to āyusmant Agni and trātr Indra (AS II.10.17,18; II.11.5).

14. If one's desire is not fulfilled, he should offer a cake on eight potsherds to Kama Agni (AS II.10.10,12; II.11.5). SS (III.4.10; III.5.8) in this context prescribes seventeen sāṁdhenī rśas and two vartraghna ājyabhāgas.

15. Karīristi -- It is a sacrifice for rains. Every material used in this sacrifice is of black colour. The garment of the sacrificer; the horse to be brought forward at the time of the churning of fire etc. are all black. Black honey and flour of Karīra fruits is made up into three balls and offered on the āhavanī fire. The offerings are, a cake on eight potsherds to dhāmacchad Agni, a cake on seven potsherds to the Maruts and a cake on one potsherd to Sūrya.

AS (II.13. 1-7) prescribes ras to be used as dhāyās, ~~poṣaṁ~~ puṣṇuvākyas and yajyas in this īsti and also the first four ras of RV. V.8.3 or the entire hymn to be recited at the end of the sacrifice.

16. Āindramarutīsti -- If one desires to bring about ~~war~~ conflict between the ruler and his subjects, he should perform the Āindramarutīsti. In this īsti, the Hotr, having recited the ~~Puṣṇuvākya~~ Puṣṇuvākya for Indra, should recite the yajya for the Maruts and having recited the Puṣṇuvākya for the Maruts, he should recite the yajya for Indra. But if one desires to bring about conciliation between the ruler and his people, he should perform the īsti in the normal way and then perform Saṁjñanīsti (AS II.13-17).

17. Aindriyesti -- AS (II. 1015,16; II.11.5) mentions this isti, in which a sacrifice for datr or punardatr Indra is to be performed. There should be seventeen Sāmidhenī res. The Sūtra does not mention the desire for the fulfilment of which this isti is to be performed.

18. If one desires prosperity, he should perform a sacrifice to Vaimrdha Indra. Seventeen Sāmidhenī Verses are to be recited. The puronuvākya and yajya for the Svistakrt offering should be in virāj-metre (AS II.10.13,14; II.11.5).

19. Putresti -- If one desires progeny, he should perform a sacrifice to putrin Agni, for which AS prescribes special res as puronuvākyas and yājyas (AS II.10.8,9).

20. Indrabrhaspatisti -- One, who is being attacked by an enemy should perform this isti for Indra and Brhaspati (AS II.11.18,19).

21. Mitravinda-isti -- AS (II.11.1-6) calls it Mitra-vinda-Mahāvairaji-isti and prescribes Agni, Soma, Varuna, Mitra, Indra, Brah̥spati, Savitr, Pusan, Sarasvati and Tvastr as the principal divinities of this sacrifice and that they should all have a common oblation. Before the yajya, the names of the divinities should be uttered in the reverse order. The Samyājyas should be in the virāj metre.

SS (II.7) prescribes that there should be fifteen Sāmidhenī Verses in this sacrifice and that the names of the divinities should be uttered either in the regular or in the reverse order.

22. If twing are born to one's wife or cow, he should perform a sacrifice to the Maruts (ŚS III.4.14; III.5.11).

23. If one desires to make the cattle of somebody subject to Rudra, he should perform a sacrifice to Prthivi, Antariksa and Dyauh. Seventeen Samidheni verses are to be recited (AS II.10.19-22; II.11.5).

24. Vaisvānaresti -- If one takes food at the house of one who hates him, he should perform a sacrifice for Vaisvānara Agni (AS III.13.8).

25. Rudrestī -- ŚS (III.4.8; III.5.6) prescribes a sacrifice for Rudra, if there is much illness and suffering after the establishment of the sacred fires.

26. Samjñānīsti -- The istī is performed to bring about unity and good will among people. The offerings are a cake on eight potsherds to vasumant Agni, cooked rice to rudravant Soma, a cake on eleven potsherds to marutvant Indra and cooked rice to ādityavānt varuna (AS II.11.10-12). ŚS (III.6.1-5) prescribes that before the Svistakṛt offering, all members of the family should murmur the hymn 'Samjñānam usāna vadat' -- (RV V.1 Khila).

27. Svastyestī -- AS (II.10.5-7) prescribes a sacrifice to svastimant Agni for one who desires well being (Svasti).

The Cāturmāsya

(The seasonal Sacrifices)

The cāturmāsya i.e. the four monthly sacrifices are intimately connected with the seasons of the year. Like Agnihotra and

Darsapūrnāmāsa, they are also obligatory (Nitya) for the three castes. These sacrifices are also prescribed within the Rājasuya and in that case they are meant only for the Ksatriya.

As these sacrifices are performed on the full-moon day, they are called parvans. They are four in number, viz. Vaisvadevaparva, Varunapraghasaparva, Sakamedhaparva and Sumāsīriyaparva. These sacrifices are performed on the model of the Darsapūrnāmāsesti and require four priests (viz. the Brahmans the Hotr, the Adhvaryu and the Agnidhra) for their performance, except Varunapraghasa which requires, besides the four priests, the Pratiprasthatr also.

1. Vaisvadevaparva --

It is performed on the full-moon day of phālguna or of Caitra. On the preceding day of this sacrifice (i.e. on the caturdasī day). Anvāraṁbhanīyesti or Vaisvānara-pārajanyesti is to be performed. Vaisvānara Agni and Pārajanya are the deities of the Vaisvānara-pārajanyesti and a cake prepared on twelve potsherds and Caru xx respectively are the offerings.

There are eight principal offerings in this sacrifice, namely, a cake on eight potsherds for Agni, cooked rice (Caru) for Soma, a cake on twelve potsherds for Savitṛ, cooked rice (Caru) for Sarasvatī, cooked rice-flour (Pistaka Caru) for Pūṣan, a cake on seven potsherds for the Maruta, amiksa for the Viśvā Devas and a cake on one potsherd for Dyāvapṛthivī. There are nine prayājas and nine amyājas.

After the performance of the Anvāṣambhaniyestī or the Vaiśva-
nara-pārjanyaestī, the Adhvaryu should fetch a twig, drive away the
 calves and send the cows for grazing. Then he should fetch the
 sacrificial grass and faggot. The darbha-blades used for preparing
 the prastara should have flowers. After the evening Agnihotra
 the Adhvaryu should warm the milk and curdle it.

On the full-moon day, after the morning Agnihotra, the Adhvaryu, having got the cows milked, ~~and~~ should heat the
 milk on the Āhvaniya fire and then mix with the boiled milk the
 curd prepared from the milk of the last evening. The milk will
 thus get split, the solid portion of it is called amikṣā and the
 watery portion 'Vājina'. The amikṣā and the vājina should be kept
 in two separate vessels. Then the Adhvaryu should prepare the
 other oblations. He should take up clarified butter into the Juhu
 etc. for the prayajas and should also take up curds mixed with ghṛta—
 this mixture is called prśadajya -- in a ladle for the anuyajas.

The Adhvaryu, then churns out new fire and mixes it with the
Āhvaniya fire. At the time of the churning out of fire, he directs
 the Hotr to recite the res for the fire being churned out (agnin-
thaniya res). The Hotr, ~~as~~ after uttering Hm recites the verses.
 In this recitation, the Hotr stops at the end of the first half of
 of the third verse, until the Adhvaryu gives further direction.
 If the Hotr finds that the fire is not generated, he should recite
 the Hymn RV X.118 over and over again until the fire is generated.
 As soon as the Hotr comes to know that the fire is generated and

having received direction from the Adhvaryu, he resumes the recitation with the remaining half-verse. Then, while the Adhvaryu places fire-sticks on the śāśva Āhavanīya fire, the Hotr recites the ṣaṣ Samidheni ~~re~~ res. To the usual fifteen Samidhenis, he adds two more res, which are called dhayyas.

The Adhvaryu goes through the relevant rites of an isti and makes the principal offerings. After having gone through the rites upto the Samyuvaka, the Adhvaryu offers the Vajina to the vajins. Then the sacrificer and the officiating priests invite each other. The officiating priests smell the vajina and the sacrificer partakes of it. Then the rest of the rites of an isti are gone through and with the relinquishing of the sacred vow, the sacrifice is brought to an end.

On the pratipad day, the full-moon sacrifice is performed and having concluded it, the sacrificer gets his hair shaved off.

2. The Varunapraghasa

After four months of the performance of the Vaisvadeva, the next seasonal sacrifice Varunapraghasa is performed on the full-moon day of Āśāḍha or Śrāvāṇa. Besides the four officiating priests of an isti, one more priest, namely, pratiprasthātr, is required for this sacrifice. Two altars are prepared to the east of either the Gṛhapatyā or the Adhvaryu Āhavanīya fire. Out of these two altars, the one towards the north is assigned to the Adhvaryu and the other towards the south to the Pratiprasthātr. Only Āhavanīya fire is placed on these two altars. The Pratiprasthātr performs the seventh yaga on his altar and the rest are performed by the Adhvaryu.

on the altar assigned to him. The auxiliary rites of the prayaḥas etc. are performed on both the altars with the difference that on the altar towards the north, they are performed in accompaniment of the relevant mantras, while on the altar towards the south, they are performed without the mantras.

There are nine principal offerings in this parvan, viz. the first five of the Vaiśvadeva-parva, which are called sāṃcara śukla oblations (namely, (1) a cake on eight potsherds for Agni, (2) Caru for Soma, (3) a cake on twelve potsherds for Savitr, (4) Caru for Sarasvatī and (5) cooked rice-flour for Pusan) and (6) a cake on eleven potsherds for Indragnī, (7) amiksā for the Maruts, (8) amiksā for Varuna and (9) a cake on one potsherd for Ka (i.e. Prajāpati).

On the upavasatha day, the Adhvaryu and the Pratipasthātṛ both go through the rites of driving away the calves and fetching sacrificial grass faggot and enclosing sticks. After the evening Agnihotra, the Adhvaryu and the Pratipasthātṛ both boil the milk and curdle it for preparing amiksā on the next day.

On the next day, i.e. the full-moon day, after the morning Agnihotra, the Adhvaryu having performed the various rites of spreading the sacrificial grass etc., prepares the oblations. While the Adhvaryu prepares amiksā for Varuna, the Pratipasthātṛ prepares amiksā for the Maruts. Then the Adhvaryu or the sacrificer's wife prepares small figurines of barley-flour, the number of which exceeds by one the number of the members of the sacrificer's family. The

Adhvaryu prepares a ram with horns ^{of} barley-flour and the Pratipras-
thatr prepares a hornless ewe of barley-flour.

Then the Adhvaryu and the Pratipasthatr do the first ~~time~~
tracing out of their respective altars. The Adhvaryu digs out a
catvāla-pit and by means of the earth dug out thereby, he prepares
the uttaravedi within his altar towards the east. Both the
Adhvaryu and the Pratipasthatr then formally carry forth the sacred
fire to their altars. This rite is called Agnipranayana. The
Adhvaryu places the sacred fire on the uttaravedi and the Prati-
pasthatr ^{and the Adhvaryu} do the second tracing of their altars.

After going through the rites of placing the oblations etc.
within their altars, both the Adhvaryu and the Pratipasthatr churn
out fire separately, mix up the churned out fire with their Ahavaniya
puts a question to the sacrificer's wife. "O wife, how many
paramours do you have?" It is laid down that if the sacrificer's
wife has paramours and names them, She gets rid of the sin of
adultery, otherwise she is destined to loose her husband and children.
There-after the sacrificer and his wife offer the ^bfigurines of
barley on the Pratipasthatr's fire.

Then the Adhvaryu and the Pratipasthatr perform the prelimi-
nary rites of prayaḥas etc. on their respective Ahavaniya fires and
the Adhvaryu starts with the principal offerings. When the Adhvaryu
has offered the first six offerings, the Pratiprasthatr makes the
offering of the śaḥsa for the Maruts together with the hornless
ewe of barley-flour. At the same time the Adhvaryu makes the offering

offering of amiksā for Varuna together with the horned ram of barley-flour. Then the Adhvaryu makes the last offering for Ka. Thereafter having gone through the rites of Svistakrt etc. upto the Samyuvaka, the Adhvaryu and the Pratipesthatr offer the Vajina. The Adhvaryu offers three Samistayajus oblations and the Pratipesthatr one. Then having gone through the rites upto Visnu-Krama, all proceed to a place of water and formally take bath. This rite is called avabhrtha. Then after coming back the sacrificer and his wife relinquish the sacrificial vow.

On the pratipad day, after having performed the full-moon sacrifice, the sacrificer gets his head shaved in the same way as after the Vaisvadeva.

3. The Sakamedha

Four months after the Varunapraghasa, the third parva of the Gaturmāsya, viz. the Sakamedha is performed on the full-moon day and the day preceding it in Kartika or Mrgasira. Thus this sacrifice is performed on two days. There are four main acts in this parvan -- (1) Anikavatisti etc. istis, (2) Mahahavinisi, (3) Pitryajna, and (4) Tryambaka-havinisi. The istis (except the kridinesti) are to be performed on the day preceding the full-moon day and the rest three acts on the full-moon day.

On the day preceding the full-moon day, after the morning Agnihotra, the Anikavatisti is to be performed. Agni anikavant is the deity, and a cake on eight potsherds is the oblation. The rites of the isti are to be started in such a way that the pouring out of paddy (havinirvāpa) takes place at Sunrise. Then at mid-day

the Santapanīsti is to be performed. The Santapana Maruts are the deities and cooked rice (Garu) is the oblation. Here also the pouring out of paddy takes place at mid-day. In the evening is performed the Grhamedhiyesti. Here the Grhamedhin Maruts are the deities and rice cooked in milk is the oblation. All the cows of the household are to be milked and rice sufficient to feed all the members of the family of the sacrificer is to be cooked in the milk. The auxiliary rites of āghāra, prayājas, ā^{nu}yajās, Sāmidhenis etc. are not performed in this īsti. Only the offering of the clarified butter (ājyabhāgas) and Svīstakṛt are to be performed. This īsti is performed after the evening Agnihotra. After the completion of the īsti, all the members of the family of the sacrificer partake of the cooked rice. The sacrificer, his wife and the officiating priests put a collyrium in their eyes and apply butter to their bodies. The calves of the cows are set free. Only an adopted calf is tied up. All persons spend the night in merriment.

On the full-moon day, at sun-rise is performed the kṛidinesti. Kṛidin Maruts are the deities and a cake on seven potsherds is the oblation. Then the procedure of the Mahabhayinī is started. There are eight offerings (yāgas) in it. The first ^{two} are the same as in the Vaiśvadeva; the remaining three are a cake on eleven potsherds for Indragā, cooked rice for Indra or Mahendra and a cake on one potsherd for Viśvakarma. The offerings are made in the same way as in the Vaiśvadeva but after the Vīṇukrama the sacrificer is not to relinquish the sacrificial vow.

Then the Adhvaryu starts with the procedure of the Mahapitryajña. For this yajña a separate altar is to be traced towards the South or South-east. This altar meant for the pitr̥s is traced in the form of a square. The tracing of the paitrka altar can be done either in the beginning or after the preparation of the oblations.

There are three offerings in the Mahapitryajña -- (1) a cake on six potsherds for pitr̥mant Soma, parched barley (dhānā^h) for barhised pitr̥s and flour of parched barley mixed with the milk of a cow having an adopted calf (the preparation is called mantha) for agnisvāta pitr̥s. Besides these oblation-materials and the usual utensils a mattress, a pillow, colāyrium, unguent, fringes of a new garment, a wooden sword (in addition to the usual spāya) and two pitchers filled with water are to be provided.

Then the Adhvaryu establishes the Daksina fire in the middle of the paitrka altar, spreads sacrificial grass within this altar and places the sacrificial utensils, oblations and other required objects like the mattress etc. within the altar. After the prayaḥas, which are only four here leaving the fourth one of the usual prayaḥas and the offering of the ājyebhāgas, curtain is hung round the altar with an opening towards the north. The Adhvaryu goes round the altar by the left three times, causing a stream of water to pour out from the pitcher. Again he goes round the altar by the right three times without causing a stream of water to pour out. Then he makes the principal offerings. There are two puruṇuvākyaṣ and one yājya for

the offerings. The word 'Svadhā' is used instead of the usual vasat and also ~~in~~ in place of 'ye yajāmahe' the words 'ye svadhāmahe' are to be used. The deity of the Svistakṛt is kavyavāhana Agni. After the invocation of idā, the officiating priests partake of the mantha-portion by merely smelling it.

Then the remaining portion of the dhanas and the cake is mixed up and three balls are prepared of it, which are placed one each at the three corners of the paitṛka altar for the sacrificer's father, grand-father and great grand-father respectively. The pitṛs are prayed to and the balls are disposed of as in the pindapitṛyajña. Then the curtain round the altar is removed and the remaining rites of the anuyajas, the Suktavaka, the Śaṅkuvāka and the Samistayaajas are performed.

There-after starts the procedure of offerings to Tryambaka (Tryambakahavirisi). Cakes on one potsherd are prepared, in number exceeding by one the number of the members of the sacrificer's family. These cakes are put in a vessel. With this vessel and with fire-brand from the Dakṣiṇāgni, the sacrificer together with the members of his family and the Brahman, goes to a place where four roads meet. There a fire is kindled from the fire-brand and oblations of portions cut out from each cake are offered on that fire to Rudra. Then the sacrificer and the members of his family go round the fire by the right three times. Then the sacrificer and the members of his family take the cakes in ~~their~~ their hands, throw them and catch them. Thereafter the cakes are tied up in one bundle and hung at the joint of two branches of a dried up tree. Then, after a prayer to Rudra,

all persons return home without looking back, and wash ~~their~~ hands and feet. Then a sacrifice of cooked rice for Aditi is gone through. After this the sacrificer relinquishes the sacrificial vow. The full-moon sacrifice is then performed. The sacrificer gets his head shaved as in the other parvans.

After the lapse of two, three or four days or months of the performance of the Sākamedha, the 'Śaumasīriyaparva is to be performed. There are ten principal offerings in this parvan, viz. the first five as in the Vaisvadeva and (6) a cake on twelve potsherds to Indrāgni, (7) Cooked-rice to the Viśvedevas, (8) a cake on twelve potsherds to 'Śunastīra Indra, (9) milk to vāyu and (10) a cake on one potsherd to Sūrya. There are nine Prayajas and nine anuyajas. The rest is as usual.

It is to be noted in connection with the caturmāsyas that the avabhr̥tha is prescribed only in the Varuna-praghasa, the agniprenayana and the uttaravedi only in the Varunapraghasa and Sākamedha, while churning of fire and mixing it with the Āhavanīya fire is prescribed for all the four parvans.

The caturmāsyas can also be performed on the model of the animal and the Soma sacrifices.

Expiation-rites

Soma Śrauta Sūtras like Baudhāyana etc. have prescribed expiation rites in connection with the caturmāsyas. But āśvalāyana Śrauta Sūtra mentions none and Sāṅkhayana only one, viz. in case the proper time for the performance of the Caturmāsyas has been passed over a cake to Pāṭhikr̥ Agni is to be offered..

The Optional forms of the Caturmāsya

Baudhāyana, Āpastamba etc. mention some optional forms of the Caturmāsya for specific desires. But Āś and Śś are silent on this point.

(Nirūdhapāsūbandha)

(The Animal - sacrifice)

The Animal-sacrifice is called the Nirūdhapāsūbandha. The Brahmanas do not describe this sacrifice as an independent one, but consider the Agnisomiya-pasūyāga within the Soma-sacrifice as the model of the Animal-sacrifices. On the other hand the Śrauta Sūtras describe the Nirūdhapāsūbandha as an independent sacrifice and take up the Agnisomiya-pasūyāga as its modification.

This sacrifice, according to the Śrauta Sūtras should be performed either once a year or once every six months. The principal divinity of this sacrifice is Indrāgni (or optionally according to some Śrauta Sūtras Sūrya or Prajāpati) and goat is the animal. Six priests conduct the sacrifice, viz. Adhvaryu, Pratiprasthātṛ, Hotr, Maitravārūṇa (Prasāstr) Brahman and Agnidhra. The Pratiprasthātṛ is the assistant of the Adhvaryu and the Maitravārūṇa of the Hotr. The Puronuvākyaś are recited by the Maitravārūṇa and the yajyas by the Hotr.

Commencing the Animal-sacrifice, the Adhvaryu offers a cake on eleven potshards to Agni-Visṇu (or only to Agni, according to Āś) according to the procedure of an isti and then offers a yūpahuti (an

ahuti offered before going out to bring the yūpa, i.e. the sacrificial post) on the Āhavanīya fire. Thereafter, the sacrificer, the Adhvaryu, the Brahman together with a woodcutter proceed to the forest. There the wood-cutter cuts off a suitable palāśa or khadira or Bilva or Rohitaka tree to prepare the sacrificial post (yūpa), which should be in length equal to the height of the sacrificer (various lengths are prescribed to achieve specific desires). The wood-cutter, leaving that portion of the post which is to be buried underground, files it into an eight angled one. The first piece of the wood that comes out while filing is called Svaru and is kept to brush the animal. The top of the yūpa is made pointed by filing and a wooden ring, ~~is~~ called Casāla, which is four fingers in ~~width~~ width, is put on the top of the yūpa in such a way that two fingers width of the top remains out of the Casāla.

A separate altar is prepared for the Animal-sacrifice. The procedure is the same as for the preparation of the uttaravedī in the Varunaṣpraghāsa. After the first tracing of the altar, lines are drawn around the Cātvala. This place of the Cātvala is dug out with the wooden sword (ṣpṛya) and with the earth dug out the uttaravedī is prepared within the altar, towards the east. The uttavedī is prepared in the form of a knee-high platform, thirty six śūngulas (fingers) both in length and in breadth. On the uttaravedī is prepared the navel (nābhi) of the size of a cow's hoof or the measure of a span or a square of four fingers (śūngulas). A hole is dug to the east of the uttaravedī for fixing the sacrificial post (yūpa) in it.

Thereafter the Adhvaryu kindles a faggot on the Āhavanīya fire and carries it forth to the uttaravedī. This rite is called Agniprayana. He places the required substances on the navel of the uttaravedī and deposits that kindled faggot there. This fire is now the Āhavanīya fire for the Animal-sacrifice and the fire from which the kindled faggot was brought, now becomes the Gārhapatya-fire.

The Adhvaryu sprinkles the sacrificial post with water and anoints it with clarified butter. Then he winds a cord (rasāya) three times round the sacrificial post at a height of his navel and thrusts the Svaru in it. The animal is then bathed, made to stand in front of the sacrificial post facing towards the west and is dedicated to the principal deity by the Adhvaryu. The dedication is called 'upakarana'. Thereafter fire is churned out and mixed up with the fire deposited in the uttaravedī. A cord is then wound up round the head of the animal and then the animal is tied to the sacrificial post. The animal is sprinkled with water and is anointed with clarified butter.

Then the Adhvaryu, having put fire-sticks on the fire, offers the prayajas. There are eleven prayajas in the Animal sacrifice and the divinities of these prayajas are respectively, (1) Idhma (2) Tanūnapat or Narāsaniṣa, (3) Idā, (4) Barhis, (5) Dvarah Devyah, (6) The Goddesses Dawn and Night (usāsānaktā), (7) The two Divine Hotṛ (Daivyau Hotārau), (8) The three Goddesses-Idā, Sarasvatī and Mahī or Bharatī, (9) Tvastr, (10) Vanaspati, (11) Svāhaktis. Only ten out of these eleven prayajas are offered at this juncture and the remaining one is offered later after the taking out the omentum of the animal.

The Agnīdhra, taking a fire-brand from the Āhavanīya, goes round the cātvala, the sacrificial post, the animal and the ~~thant~~ Āhavanīya fire three times by the right. This rite is called parjanyaikarana. The Adhvaryu offers apāvya oblations. Then the Agnīdhra, putting down the fire-brand goes round three times in the opposite direction. Then the Agnīdhra taking up the fire-brand in his hand walks towards the place where the animal is to be immolated; this place is called the Śamitradeśa. The Śamitr makes the animal walk after him. At this time the Hotr recites a Nigada called Adhrigu. After entering the Śamitradeśa, the Agnīdhra places down the fire-brand there and returns. The Śamitr is directed to immolate the animal in such a way that it would not make any sound. The Śamitr performs the immolation (Samijñapana).

The Adhvaryu goes to the Śamitradeśa and incising the belly of the animal, carefully draws out the omentum. He brings the omentum to the Āhavanīya fire, where the pratiprasthātṛ roasts it on the fire. Then the Maitraṇaruna recites the stokīya verses (RV I.75-1- etc.), and the hymn RV 3.21. Then the Adhvaryu offers the eleventh prayāja to the Svāhākr̥tis. Then he offers the omentum on the fire to Indrāgnī (or optionally to Sūrya or Prajāpati). All the officiating priests together with the sacrificer and his wife go to the cātvala and sprinkle themselves with water.

The Agnīdhra prepares the pasupurodāsa, which is offered to Indrāgnī (or Sūrya or Prajāpati). While the corn was being taken out to prepare the Pasupurodāsa, the Śamitr was made to start the cooking of the various parts of the animal in his enclosure. When well-cooked,

they are taken to the altar and placed towards the south. The Maitravairuna recites the Manota hymn (RV. VI.1.1.). The Adhvaryu takes up cuttings of the various organs of the animal and the oily portion in separate vessels. The pratiprasthātṛ offers the oily portion and the Adhvaryu offers the cuttings of the organs on the fire. Thereafter the Adhvaryu offers prśadaḥjya to Vanaspati and then the Sviṣṭakṛt oblation. Then the idā is invoked and partaken of.

Thereafter the Adhvaryu offers the anuyajas, which are eleven in number and the divinities of these are respectively (1) Barhis, (2) The Divine Doors (D^{vyo} Dvarah), (3) The Goddesses Dawn and Night (usāsanktā), (4) The two Jostr Goddesses (Jostryau), (5) The two Goddesses ūrja and āhuti (ūrjahutyau), (6) The two Divine Hotṛs (Daivyaḥ Hotārau), (7) The three Goddesses (Tisro Devyah), (8) Narasamisa, (9) Vanaspati, (10) Barhis, (11) Sviṣṭakṛt Agni. The oblation is of prśadaḥjya. At each anuyaja, the Pratiprasthātṛ should offer on the fire taken out of the Samitra-fire and placed over the northern buttock of the altar, a cutting out of the one-third portion of the rectum of the animal, already set aside out of the cooked organs. This is called the upayaja. Then the Adhvaryu offers the Patnīsapīyaja with the flesh from the animal's tail.

The sacrificer after offering prayers to the sacrificial post and the Āhavanīya fire concludes the sacrifice.

Expiation-rites

Śrauta Sūtra Sūtras prescribe special oblations in case of various incidents occurring during the animal-sacrifice. SS (I iii.2 and 3)

prescribes some of these oblations.

Optional Animal Sacrifices

'Śrauta Sūtras of the Yajurveda prescribe various optional Animal Sacrifices for specific desires. ĀS and ŚS simply lay down the general rules of modifications for the Hotr and do not mention particular optional Animal-sacrifices.

The Soma Sacrifice

General

The sacrifice, which has soma for its principal offering, is called Somayāga, though auxiliarily it also has animal-offerings, istis and Homas.

The Soma-sacrifice, according to the duration of its performance is of four types, viz. Ekāha, Ahina, Sat̐ra and Sadyaskra. In the Ekāha-type, the Soma is offered on one day only in the morning, at mid-day and in the after-noon, together with the ancillary rites of Dikṣā, Pravargya etc., its performance takes full five days. In the Ahina type the Soma is offered continuously for more than one day at the above mentioned three times. The limit of the Ahinatype is upto twelve days. If the sacrifice is carried beyond that, it is a Sat̐ra, which further is a Rātri-Sat̐ra upto a hundred nights and beyond that an Ayana-Sat̐ra. If all the ancillary rites together with the principal offerings of Soma be performed on one ḍ and the same day, it is a Sadyaskra - type.

Agnistoma is the model ~~in~~ of the Soma-sacrifice. It is so called because the last Sāman (Stotra) chanted in it bears the name of Agnistoma (i.e. a chant for Agni). By adding three more stotras and 'Sastras' named ukthyas to the Agnistoma, the sacrifice receives the name of ukthya. Further, by adding a sodasin and Sastra stotra and to the ukthya, it is Sodasin and by adding twelve more Stotras and Sastras to the Sodasin, which are chanted throughout the night in three rounds, the Soma-sacrifice gets the name of the Atiratra. The Agnistoma together with the ukthya, the Sodasin and the Atiratra bears the generic title of the Jyotistoma. By further adding three modifications of the Agnistoma to the list, viz. Atyagnistoma, Vajapeya and Aptoryama, the number of the main forms of the Soma-sacrifice is brought to the sacred seven. Then there are many modifications of the Somayaga like the Abhiplava Sadaha the prsthya Sadaha, the Visuvasant, the Abhijit the Caturvinśa, the chandomas, the Svarasaman, the Brhaspati sava, the Garamayana, the Rajasuya, the Asvamedha etc. The four forms of the Jyotistoma enumerated above are held as nitya. All the rest are optional.

Two optional procedures are laid down for the commencement of the Soma-yaga. Either the sacrificer, after fixing some auspicious day for the Diksha for the Soma-yaga in spring-season (Vasanta), should perform Agnyadhya on the seventh or eighth or tenth day of that fortnight and just after Agnyadhya start with the Somayaga or he should first have Agnyadhya and starting with Agnihotra, perform Darsapurnama, Caturmasya, Animal-sacrifice etc. at their proper time and

then take up the Somayāga in spring. Both the procedures are of equal merit.

The three vedas - R̥k, Yajus and Sāma are employed in the performance of the Soma-yāga. The four priests, viz. Adhvaryu, Brahman, Hotr and udgatr have three assistants each. Thus the grouping of the priests is as following; Adhvaryu group --- (1) Adhvaryu
2. Pratiprasthatr (3) Nestr (4) Unnetr; Brahman group --- (1) Brahman
(2) Brahmanācchānsin (3) Agnīdhra (4) Potr; Hotr group ----
(1) Hotr (2) Maitlavaruna (3) Acchāvaka (4) Grāvastut; Udgatr group ---
(1) Udgatr (2) Prastotr (3) Pratihārtr (4) Subrahmanya.

The Soma-chanting of the udgatr and his assistants is termed as Stotra and the recitation of the Hotr and his assistants as Śastra. Śastras are also recited by the Brahmanācchānsin. In the Somayāga the number of the Stotras and Sotras is always equal. First the udgatr chants the Stotra for the divinity, who is being offered the libation of Soma and then the Hotr recites Śastra for the same divinity.

(1) Agnistoma

First day Dikṣā -----

The sacrificer, desirous of performing the Agnistoma, takes the vow of performing the sacrifice on the eighth, ninth or eleventh day of the full-moon fortnight in the Spring season. He chooses a messenger (Soma-pravāka), who is sent to invite the priests for the sacrifice. The messenger returns with the priests to the house of the sacrificer, who accepts them as his priests and treats them with

madhuparka and other presents. Then the sacrificer and his wife together with the priests and with the required materials for the sacrifice proceed to the place where the sacrifice is to be performed. There the sacrificer gets his head shaved, and nails pared. The wife of the sacrificer also gets her nails pared. The sacrificer and his wife take bath. In the meantime the Adhvaryu churns fire and deposits it in ^{its} their proper places. He then performs the Dīkṣanīyestī in which a puroḍāsa on eleven potsherds is offered to Agniavisnu.

The sacrificer and his wife besmear their bodies with butter and put collarium in their eyes. The sacrificer, going near the Ahavanīya, spreads the hide of a black antelope and sits over it. He girds a sacred cord of mūṇja ag grass and covers his head with a turban. An antelope horn is tied to the garment of the sacrificer and if during the sacrifice he feels an itch, he is to scratch his body only with this horn. A mūṇja-cord (Yoktra) is also tied round the waist of the sacrificers wife and her head is also covered. The sacrificer closes his first of both the hands, leaving the small and index fingers open. Then the Adhvaryu announces the sacrificer as Dīkṣita to Gods and men. The sacrificer and his wife sit silently till stars are visible in the sky. Then they drink milk offered to them by the Adhvaryu. During the days of the sacrifice they are enjoined to take only milk.

Second day

On the second day, in the morning, Prāyanīyestī is performed in which oblations are to be offered to five Divinities, viz. --- Pathya Svasti, Agni, Soma, Savitṛ and Aditi. Oblations of clarified butter are offered to the first four and of cooked rice to Aditi.

The rice is to be cooked on the Āhavanīya fire and the pot, in which rice is cooked, is kept without cleansing it and is to be used for the same purpose in the udānyīyestī towards the conclusion of the yāga.

Then the Soma is purchased and placed on ^{two} a cart (Havirdhāna-Sakata), specially provided for the purpose. The cart is driven by two bullocks and is brought to the place of sacrifice. There unyoking the bullock on the right side and keeping the other bullock yoked, the Ātithyestī is performed, in which a purodāsa on nine potsherds is offered to Viṣṇu. The bullock on the left side is unyoked, when the corn for the purodāsa has been ground. A royal seat is placed near the Āhavanīya fire. The sacrificer, holding the Soma in his hands stands by the seat. The Adhvaryu spreads the hide of a black antelope on the seat and the Soma is placed on it. After completing the performance of the Ātithyestī, all the priests and the sacrificer, by touching together clarified butter, taken from the Ātithyestī, take a vow not to prove false to one another. This rite is called Tānūnaptraṃ. Then they all touch hot water, which is called Madantī waters. These waters are also sprinkled over the Soma. This rite is 'Somāpyāyana'.

Then is performed the pravargya rite. For this rite a clay-pot is prepared, which is called Mahāvira. This pot is a span-high and divided into three parts having two waist-like constructions. Two extra pots of the same type are also prepared. A stool, whose seat is knit with mūñja-grass, is prepared as a throne (Saurājasandī) for the pot. The Adhvaryu, kindling fire with mūñja-grass towards

the north of the Gārhapatya places the Mahāvīra-pot over this fire, pours clarified butter into the pot and covers the pot with a gold-lid. The fire is fanned with a fan which is prepared of the hide of a black antelope. When the clarified butter is heated, the Mahāvīra-pot is taken down from the fire and is put on the royal seat meant for it. The priests and the sacrificer gaze at the Mahāvīra. The Hotṛ from the beginning of this procedure is reciting res. His recitation upto this point is called the pūrvapātala of the Pravar-Pravargyābhiṣṭava.

Then the Adhvaryu milches the cow and the Pratiprasthātṛ the goat. The milk of the cow and the goat is poured into the Mahāvīra-pot. This pouring of milk into the heated clarified butter in the Mahāvīra-pot is called pravṛñjana and it is because of it that the name Pravargya is derived. The recitation of the Hotṛ during this milking of the Mahāvīra-pot constitutes the ~~ṭīkṣa~~ uttarapātala of the Pravargyābhiṣṭava.

A Rauhina cake is offered by the Pratiprasthātṛ. The Adhvaryu offers the clarified butter mixed with milk in the Mahāvīra-pot on the Āhavanīya fire to the Asvins and to Indra. This mixture of clarified butter and milk is called gharma and the cow milked for it is called gharṃadhak. Then the Sviṣṭakṛta offering of the gharma. The Adhvaryu at this time holds the Mahāvīra-pot on the Āhavanīya. The pot is then placed in the place where it was heated. The Pratiprasthātṛ offers a second Rauhina cake. The Adhvaryu offers Agnihotra.

The Mahāvīra-pot with the two extra pots and other utensils is placed on the royal seat (Samrājāsandi).

The Pravargyestī is also performed in the evening. The proceeding is the same with minor changes in the selection of the rcs etc.

Then is performed the upasad-istī. In this istī clarified butter is offered to Agni, Soma and Viṣṇu. Like the Pravargya, the upasad is also performed in the evening. These two istīs are performed on the second, the third and the fourth day. Thus there are six Pravargyas and six upasads in the Agnistoma.

Third day

After performing the morning Pravargya and upasad istī, the main item on the third day is the construction of the Mahāvedī. The Mahāvedī is constructed towards the east of the Prācinavarīśa, ~~leaving~~ leaving a space of six paces between them. The carts, in which Soma is placed (Havirdhavyasakata) are taken to the Mahāvedī. Three paces east from the west-end of the Mahāvedī, is constructed a hut, which is called Sadas. Four sounding holes are made in ^{front} of the axle of the right hand, ~~ax~~ cart. These holes increase the sound of the pressing of the Soma with stones and thus serve the purpose of an earth-drum. Pressing boards are placed over the holes and over these boards a skin is spread. Pressing stones are placed over this skin. Six fire-hearths or Dhigvās are prepared from the earth dug out from the holes. These hearths extend from south to north and are assigned to the Maitravaruna, Hotr, Brāhmācchakṣin, Potr, Nest and

Acchavaka. A ^{lit} mārjātīya hearth for cleansing the utensils is prepared on the right-side of the Vedī outside the Sadas. The hut for the Āgnīdhriya fire is constructed opposite the mārjātīya ^{lit} hearth.

In the evening Pravargya and upasad iṣṭis are performed.

Fourth day; Agnisomiyapasuyaga

The main item on the fourth day is the performance of an animal-sacrifice for Agni and Soma and if three preceeding generations of the sacrificer have not performed Somayaga, Animal-sacrifice for Indra, and for Agni with the Āsvins are also performed. The procedure for the Animal-sacrifice is the same as described under the Nirūdh-
apasubandha. In the beginning, Agni and Soma are brought to the uttaravedī with the recitation of verses. This rite is called Agnisomapranayana.

The Pravargya and Upasad are performed in the morning and evening. In the night the Adhvaryu brings a pitcher filled with water and places it in a safe place. This water is called Vasatīvarī. The Pratiprasthātṛ milks the cow and curdles the milk for the next day. The sacrificer keeps awake in the night guarding Soma.

Fifth day; Soma-pressing.

The proceedings of the fifth day ^{are} ^{ed in} starting the deep of night. The Adhvaryu places the required, ^{en} implements in their proper place. Then he calls the Hotṛ to start with the recitation of the Prātasa-
nāvaka (morning litani^y). The Hotṛ begins the recitation before the chirping of birds is heard.

The Prātaranuvāka

The Prātaranuvāka is comprised of hymns to Agni, Usas and the Asvins in Gāyatrī, Anuṣṭubh, Triṣṭubh, Bṛhatī, Ugrih, Jagatī and Pañkti metres. As to the number of the verses to be recited, the Bṛāhmanas (A B vii.7; K B xi.7) mention various options of a hundred, hundred-twenty, three hundred and sixty, seven hundred and twenty and a thousand verses and lastly lay down that innumerable verses be recited. The AS and SS, have, however, made selections from the hymns to Agni, Usas and the Asvins in the above-mentioned seven metres.

The Prātaranuvāka opens with a verse addressed to the Waters (āpah) and concludes with a benediction.

Preparation of the Oblations --

While the Hotṛ recites the Prātaranuvāka, the Pratiprasthātṛ prepares five oblations, viz. (1) fried barley, grains (dhanāḥ) to Indra Harivant, (2) a cake made of fried barley-flour mixed with clarified butter or curds (Karambhaḥ) to Indra Puṣyavant, (3) fried rice-grains (Parivāpah) to Indra sarasvatī, (4) a sacrificial cake (Puroḍaśa) to Indra and (5) śaṁkṣā to Indra with Mitra and Varuṇa.
Āponaptriya

The Vasatīvarī water is now taken into the goblet (Canasa) of the Hotṛ and the Maitravaruṇa, into a pot called pannejani (so called because the water in it is used to wash feet with) and into three earthen pots called ekadhana. The water is brought to the place of Soma-pressing. The Pannejani-pot is carried by the sacrificer's

wife. While the waters are being brought, the Hotṛ recites the Aponaptriya Sūkta (RV X.30) in which he inserts and some other verses addressed to the waters and closes his recitation with the last verse of the hymn.

Dadhigraha and other Cups

Then curds are taken into a cup, called dadhigraha and offered to Prajāpati. Two other cups called adābhya-graha and amsu-graha, filled with Soma-juice are also offered to Prajāpati.

Then a cup, called upāṇisugrāha, is filled with Soma-juice and offered to Prāya.

Mahābhīṣava

The Adhvaryu and his assistants --- the Pratiprasthātṛ, the Nestṛ and the Umnetṛ, then sit down on the four sides of the hide intended for Soma-pressing. They crush the Soma-stalks and extract juice, ~~strik~~ which is collected in a pot. Then a wooden-strainer is held over a wooden vessel called dronakalāśa by the Uigstā and his assistants and the Soma-juice is filtered through it. While the juice is streaming down through the strainer, a cup called antaryama-graha is filled and offered to Indra.

Then cups, called the aindravayava, maitravarīna^{un}, sukra, manthin^a grayana, ukthya and dhruva are filled from the streaming juice. These cups are called dharāgraha and after filling they are placed on the mound (khara).

Bahispavamāna-Stotra

Thereafter, the Adhvaryu, the Prastotr, the Pratihartṛ, the Udgatr, the Brahman and the sacrificer, in this order each holding the previous one creep outside the Sadas. There, sitting in the astāva which is near the catvāla, the prastotr, the udgatr and the Pratihartṛ chant the Bahispavamāna Stotra. The Stotra is for the purification of Soma. The Asvins, it is said, became purified by this Stotra and then got ashore in the Somayāga.

The Adhvaryu, then fills a cup from the dronakalāśa for the Asvins and places it on the mound.

Savanīyapaśu and Aikādeśini

On this main day of Soma-pressing, a savanīyapaśu is dedicated to Agni or to Indra and Agni or it is a set of eleven to Agni, Sa Sarasvatī, Soma, Pūṣan, Brahspati, the Viśvedevas, Indra, the Maruts, Indra-Agai, Savitṛ and Varuṇa. The procedure is the same as at the animal-sacrifice. The Hotṛ has to recite anuvākyas and yājyas for the offering of the omentum, the purosasa and the parts of the animal. The five oblations, which were prepared earlier are also offered now.

Offering of Soma Cups - Prasthita Homa

Then cups for the double deities, Indra-vayu, Mitra-varuṇa and the Asvins are offered, with the accompaniment of the anuvākyas and yājyas recited by the Hotṛ.

Thereafter, the goblet of the priests are filled (camasom-ayana). The Maitravaruṇa recites a hymn for the goblets being filled.

At this stage, offering is made of the 'Sukra and the Manthin cups filled earlier. The Adhvaryu offers oblations from the filled cups of the priests and the priests (the Hotr, the Maitravaruna, the Brāhmaṇacchanisīn, the Potr, the Nestr and the Agnidhra) recite Yajyas while oblation is being offered from their cup. This is Prasthita Homa. Taking the goblets in their left hand they make them small (apyāyana) by putting their right hand over it with the recitation of a rc. The priests then partake of the remainder in their cups and after partaking of it they touch their breasts with the recitation of a rc. The emptied cups are again filled and placed under the southern Soma-cart. These cups are called Narāśansa.

At this stage the Acchāvaka makes his appearance. He sits outside the Sades in front of his dhīṣṇya. The Adhvaryu asks him to say whatever he has to say ('Acchāvaka vadasva yat te vadyam'). At this he recites certain ~~xxx~~ rcs and asks of the priests an invitation. If the Hotr does not condescend to invite him, he recites some more rcs. When he has been invited by the Hotr, the Adhvaryu offers oblation from his goblet of Soma-juice for which he recites a yajya. Then he consumes the remainder in his goblet.

Rtu-grahas

Thereafter, takes place the offering of the rtu-cups which are twelve in number and each of them is offered to two deities --- Madhu and Indra, Madhava and the Maruts, Sukra and Tvastr, Suci and Agni, Nabhas, and Indra, Nabhasya and Mitravarunau, Id and Dravinoda, Urja

and Dravinodā, Sahasya and Dravinodā, Tapes and the Asvins and Tapasya and Agni Grhapati.

The Adhvaryu and the Pratiprasthātṛ offer the libations and the remaining Soma-juice in the cups is consumed by the officiating priests. A cup is now kept ready for Indra and Agni and the Hotṛ recites the Ājya - Śastra.

Ājya - Śastra

This Śastra consists of a puruṣa in prose. Then follows the hymn (which in this case has 7 ṛcs) which in its turn is followed by the yājya ṛc. While the Hotṛ recites the yājya, the Adhvaryu offers libation to Indrāgni, from the cup which was kept ready for this dual divinity. The Narasainṣa cups are also partaken of but not offered. A cup for the Viśvedevas is now filled.

Stotra and Śastra

The rule is that a Śastra is preceded by a Stotra. In this case, the Bahispavamāna - Stotra has already been chanted. The composition of Stotra and Śastras is complicated. The following are their salient features.

The singing of a trīca (triplet) or pragātha (a double-verse which in recitation is made into three verses) on a tune is called Stotra. By a complex process the stotras are made into stomas for chanting. There are many varieties of the stomas, e.g. trvṛt, Pañcalāśa, Septalāśa, ekāvinśa (these four bear the generic title of Jyotiṣṭoma), Trīṇava, Trayastrīṇa, Gaturvinśa etc. For example

the Bahispavamāna - Stotra is a trvrt - Stoma. It has three triplets -- SJS III.1. 3-5; 6-8 and 9-11. Now the verses of these three triplets are to be chanted in three [~]sounds (Paryāya). In the first [~]sound the first three verses of the three triplets are chanted, in the second round the middle three and in the third round the last three verses are chanted. This is one form of the trvrt Stoma which is called udiyatī; there are other forms of this stoma like parivartini and kulayini in which the verses of the three triplets are taken in the order of a b c, d e f, g h i and a b c, e f d, i g h respectively.

If the three verses of one triplet are made into fifteen for chanting, it is a pañcadāśastoma. Here also the three verses are made into fifteen in various ways; the simplest being, to chant the first verse thrice in the first round, the second verse thrice in the second round and the third verse thrice in the third round, thus making fifteen verses. In the same way by repeating the three verses of a trya in different ways, we get Saptadāśa, ekavīṃśa etc. stomas. The trvrt Stoma only is chanted on nine verses; all the other Stomas are chanted on a trya or a pragātha.

At the end of the Stotra, the udgātṛ says 'esa' which means that this is the last verse of the Stotra. It is a signal to the Hotṛ to start with his 'Sastra'. The Hotṛ asks the Adhvaryu, if he is to recite with the words 'adhvaryo Soṣ īśāvṛṣṇa', to which the Adhvaryu responds, 'Soṣīsa nodāivṛṣṇa'. But at the morning pressing, before this dialogue, the Hotṛ mutters a prayer to Matarisvan and to the kavis and then having said 'adhvaryo Soṣīsaivṛṣṇa' he mutters a silent praise (tuplāśīsa)

one or more puroruc^S (a verse which shines before the 'Sastra) .

At the midday and evening pressings, Nivids take place of the puroruc but the Nivids instead of being placed in the beginning are inserted in the body of the 'Sastra. The last verse of the 'Sastra is called Paridhāniya. Then follows a yājya verse, in accompaniment of which libation is offered by the Adhvaryu.

In the 'Sastras of the midday and evening pressing, some general features are to be noted here. In ^{the} first Sastra of the mid-day and evening. Pressing the dialogue of the Hotr and the Adhvaryu is followed by two triplets, called pratipad and anucara respectively. In the case of the second Sastra of the Hotr and the Hotrakas in the same pressings the dialogue is followed by the Stotriya and the anurūpa trcas. The stotriya trca is the same on which the stotra is chanted and the anurūpa follows the Stotriya in metre, number of syllables and ditty. Other spacial features of each Sastra will be noted in their proper place.

Other Stotra - Sastras of the Morning - Pressing .

With the Vaisvadeva-cup in his hand, the Adhvaryu directs the Udgatr and two of his assistants to chant the ājya-stotra. The Stotra is Pancadāsa - Stoma. It is followed by the recitation of the Fraiga-Sastra by the Hotr. The Sastra consists of seven trcas addressed to Vāyu, Indra-vāyu, Mitra-varuṇa. The Asvins, Indra, The Visvadevas and Sarasvatī. The last verse of the trca to Sarasvatī

is the paridhāniya. Each triplet is preceded by a puroruc. Thus the Sastra has in all seven purorucs. Then follows the yajya verse and the offering of the Vaisvadeva cup.

Then a cup is filled up for Mitra-Varuna and the Udgātā^ṛ and two of his assistants chant the ājya-stotra in praise of Mitra and Varuna, after which the Maitravaruna recites a corresponding ājya-Sastra which consists of the Stotriya-trca, the anurūpa trca, fourteen verses to Mitra-varuna (RV V.68.1-5; VI.66.1-9) the last of these being paridhāniya and then a yajya (RV VII.66.10). The Maitravaruna-cup is then offered and the remainings partaken of.

Thereafter the Pratiprasthātṛ fills a cup for Indra. The udgātā^ṛ and two of his assistants chant the ājya-stotra (pañcadāśa-stoma) in praise of Indra, which is followed by the ājya-sastra of the Brahmanacchanisaiⁿ, which consists of the usual stotriya and anurūpa trcas followed by verses to Indra, the concluding verse (paridhāniya) and the yajya. The cup to Indra is offered and partaken of.

The Pratiprasthātṛ, then, fills up a cup with Soma-juice for Indra-Agni. The Udgātṛ and his assistants chant the ājya-stotra in praise of Indra-Agni. The Acchāvaka follows with his ājya-sastra, which also consists of the usual stotriya and anurūpa trcas, verses in praise of Indragai, the concluding verse and the yajya. The cup is offered to Indragai and the remaining portion is consumed by the officiating priests. This is the last Sastra in the morning-pressing. The morning-pressing thus has in all five Stotra-Sastra.

Then the Adhvaryu offers oblations by way of expiation in connection with the morning-pressing, which now is concluded by the Maitravaruna asking the officiating priests to please move out (Ṣarpata) .

The Midday - Pressing

The midday-pressing follows mainly the form of the morning-pressing. The Adhvaryu and his assistants crush Soma stalks and press out juice from them. This rite is called Somābhisava.

Grāvastut

At the time of the Somābhisava, Grāvastut presents himself to recite verses in praise of the pressing-stones and the Pavamāna Soma. He wraps his face with the turban which had served to tie the bundle of Soma. His recitation according to AS includes two verses addressed to Savitṛ, two verses addressed to Indra, a hymn addressed to the Pressing-stones by Arbuda Kāṛaveya (X.94), another hymn addressed to the Pressing-Stones by Sarpa Jaratkarna Airāvata (X.76), again a hymn to the Pressing-Stones by Urdhvagaṇvan Arbudi (X.175), verses to Pavamāna Soma from the ninth mandala of the Rgveda-Saṁhita and then ~~the concluding verses which is the last verses of RV X.94.~~ AS has referred to a Gaṇagāri-tradition, according to which verses describing the swelling of soma (Somāpyayana) and some other verses are inserted between the verses of the Arbuda-hymn (X.94). SS also follows this tradition and besides does not prescribe the hymns X.76 and X.175.

Madhyandinapavamāna - Stotra

There are no ~~season~~ season-cups (rtu-grahas) and cups for two deities in the midday-pressing. The Sukra and Manthin, the Agrayana, the two Marutvatīyas and the Ukthya are cups to be filled from the streaming Soma (dhārāgrahas) in the midday-pressing. The Bahispa-vamāna Stotra of the morning-pressing is replaced by the Madhyandinapavamāna-stotra. At the end of the stotra, takes place the Radhi Dadhigharma yaga. Dadhigharma is a preparation of hot sour milk. The officiating priests partake of the remaining oblation.

Then the offerings of Savaniya Pasupurodāsa and other offering made in the same way as at the morning-service. Thereafter, the Adhvaryu and the Pratiprasthātṛ offer the Sukra and the Manthin cups and the Canasadhvaryus offer their Soma-goblets. Then follows the rite of Dakṣiṇā-dana, i.e. giving the sacrificial fees.

The Marutvatīya - Sastra

The Adhvaryu, then, offers five Vaisvakarmaṇa Homas on the fire of the Āgnidhra. The Adhvaryu and the Pratiprasthātṛ offer two Marutvatīya-cups and the Adhvaryu, taking up the third Marutvatīya-cup calls upon the Hotṛ to recite the Marutvatīya-Sastra. Its corresponding Stotra, the Madhyandinapavamāna-Stotra has already been chanted.

The composition of the Marutvatīya-Sastra is as follows -----

- (1) Pratipat-treṇa, (2) Anucara-treṇa, (3) Indrasihava-pragātha,
- (4) Brahmanaspatya-pragātha, (5) Dhārya (inserted verses for Aghi and Soma), (6) Marutvatīya-pragātha, (7) Nividdhāniya Sūkta (the main

hymn to Indra Marutvan in the middle of which the nivid is inserted)
 (8) The Nivid, (9) Paridhāniya (the concluding verse) and (10) The
yājya. After the Hotṛ has recited the yājya, the Adhvaryu offers the
Marutvatiya cup.

The Adhvaryu, then fills a cup for Mahendra and placing it on
 the mound, calls upon the udgātṛs to recite the Mahendra-stotra, which
 is a Prstha-stotra chanted on Saptadasa-Stoma. The Stotra is followed
 by the recitation of the Niṣkevalya-sastra by the Hotṛ. The Niṣkeva-
lya-sastra is composed of ----- (1) a stotriya-pragātha (2) Anurūpa-
pragātha, (3) Dhavya (4) Sāmapragātha, (5) Nividdhāniya-Sūkta, (6)
Nivid, (7) Paridhāniya, (8) Yājya. The Mahendra-cup is then offered
 by the Adhvaryu.

Then, a cup for Indra is filled up and the udgātṛs chant the
 second Prstha-stotra which is followed by the recitation of the Sastra
 by the Maitravaruna, which is composed of (1) a stotriya-trāca, (2)
Anurūpa-trāca, (3) a pragātha addressed to Indra (4) hymns to Indra,
 (5) Paridhāniya (which usually is the last verse of the preceding
 hymn) and (6) yājya. The Aindra-cup is duly offered.

Another cup for Indra is then, filled up and the udgātṛs chant
 the third Prstha-stotra, which is followed by the Sastra of the
Brahmanacchasin, the composition of which is similar to that of the
Maitravaruna. The Aindra-cup is then offered.

Again a cup for Indra is filled up and the udgātṛs chant the
 fourth Prstha-stotra which is followed by the Sastra of the Aśharaka.
 Its composition is also similar to those of the preceding two Sastras.

The midday service is concluded with the offering of the necessary expiatory oblations by the Adhvaryu.

The Third Pressing

The third pressing is not called the Evening pressing*. It starts sometimes after the conclusion of the Midday-pressing. First of all a soma-cup is offered to the Adityas. This cup is filled up with the soma-juice, which was left over in a strati^{h-l} at the morning-pressing from the cups of the dual divinities Indra-vayu etc.

Then the pressing of Soma (Somabhisava) is commenced in the same way as at the morning-pressing. But at this pressing, the remaining part of the already crushed Soma-stalks, which is called rjisa, is crushed and juice is pressed out from it. This juice is mixed with churned curds (asira) and is kept in the pot called putabhrt. The Soma-juice is filtered and the dharagrahas are filled from the streaming juice and placed on the mound.

Arbhavapavamana - Stotra

The udgatr with his two assistants, then chants the Arbhavapavamana-stotra. Thereafter the rites of Savaniyapasupurodasa and purodasa and other oblations are gone through. The Adhvaryu, and the Camasadhvaryus and the Hotrs offer their soma goblets. The remnant of the Soma-juice is partaken of by these priests and they also offer Pindas to their Pitrs. Then a soma-cup is offered to Savitr and a cup is filled up for the Visvedevas^{div}.

* Max Muller, Haug, Keith, Eggeling etc. wrongly call it 'Evening pressing', but in the Vedic literature, it is always referred to as 'tritiya Savana'.

Vaiśvadeva - Śastra

The Hotr, then, recites the Vaiśvadeva-Śastra, which is composed of (1) a pratipat-trca, (2) anucara-trca, (3) dhāyā to vāyu, (4) a hymn to Savitṛ in which a nivid is inserted, (5) dhāyā to Indra, (6) a hymn to the Rbhus (here also a nivid is inserted), (7) three dhāyās (to vena to the Ādityas and to Brhaspati), (8) a hymn to the Viśvedevas in which a nivid is inserted, (9) Paridhāniya (the last verse of the hymn to the Viśvedevas) and (10) yājya.

The Adhvaryu, then, offers the Vaiśvadeva-cup. Cooked rice (Caru) is offered to Soma. Thereafter a cup called Patnīvata, is filled up with Soma-juice and offered and its remnant consumed.

Yajñayajñīya - Stotra; Agnistoma

Then the Adhvaryu, fills up the goblets of the Camasaḍhvaryus and directs the udgātṛ to chant the yajñayajñīya-Stotra. This is the last Stotra in the Agnistoma and bears the name of Agnistoma.

Āgṇimāruta - Śastra

The yajñayajñīya-stotra is followed by the recitation of the Āgṇimāruta-Śastra by the Hotr. The Āgṇimāruta-Śastra consists of --- (1) A hymn to Vaiśvanara; nivid is inserted in this hymn just before the last verse, (2) a verse to Rudra, (3) a hymn to the Maruts; here also nivid is inserted before the last verse, (4) Stotriya Pragātha, (5) anurupe-pragātha (6) a hymn to Āgni Jātavedas; here also nivid is inserted before the last verse, (7) Two res to the Miters, (8) a res to Abirbudhnya, (9) Two res to the wives of the Gods, (10) Two res to Rakā,

(11) a rc to Sarasvatī according to AS; but according to SS, a trca to Indra, (12) two rcs (AS) or a trca (SS) to yama, (13) a trca to the pitr̥s, (14) four rcs (AS) or a trca (SS) to Soma, (15) three isolated rcs to Viṣṇu and Varuṇa (AS) or to Agni (SS), to Viṣṇu and to Prajāpati, (16) paridhāniya, (17) yajya.

While the Hotr̥ recites the last rc of the Agnimaruta-Sastra, the Pratiprasthātṛ pours the contents of the Dhruva-cup, which was filled up at the morning-service, into the goblet of the Hotr̥. Then the Adhvaryu offers the Hotr̥'s goblet and the camasādhvaryus offer their own goblets and the remnant is partaken of.

Hariyojanagraha

Then the unnetṛ mixed the remaining Soma-juice with fried barley in the Dronakalasa and putting this pot on his head, offers it in that Posture. With this offering and its partaking by the officiating priests the third pressing is completed.

Avabhr̥theṣṭi

The sacrificer and his wife and all the officiating priests proceed towards the place, where they are to take bath. They carry with them a puroḍāśa prepared on one potsherd and necessary utensils for an Iṣṭi. They also carry all the utensils and materials used in the Somayaga. After reaching the place, Avabhr̥theṣṭi is performed there. In this Iṣṭi Agni and Varuṇa are the deities of the butter portions; there are only four Prayājās (leaving out the Prayaj-for Barhis) and two anyājās. The puroḍāśa is offered to Varuṇa.

All the utensils and materials used in the Somayāga are consigned to the water. The sacrificer and his wife have a bath and wear new clothes. The officiating priests also take bath.

Udayaniyestī

Returning to the sacrificial ground uḍayaniyestī is performed, which is similar to the Prāyāniyestī. But the res used as anuvākyas and yājyas in the Prāyāniyestī are used as yājyas and anuvākyas respectively in the uḍayaniyestī.

Thereafter, an anubandhya-pasuyāga is performed in which a barren cow is the offering. But this yāga has been replaced by an Amikṣa-yāga, Mitre-Varuṇa are the deities of this yāga. If the sacrificer is a king, offerings are also made to the Devasus, the Divine Impellers and then follows an udavasāniya offering. The sacrificer then offers clarified butter to Dhātṛ, Anumati, Rakā, Sī^mvatī and kubū. These are called Devika Havī^mṛṣi. The Agnistoma is thus concluded.

(2) Ukthya

The special feature of the ukthya form of Somayāga is that a he goat to Indra and Agni is added to the animal offering to Agni on the pressing day. The procedure of the morning and midday-pressings is the same as in the Agnistoma. But in the third pressing, after the Agnistoma-Stotra and the following Agnimaruta-Sastra, three more cups are filled up and offered to Indra-Varuṇa, Indra-Bṛhaspati, and Indra-Viṣṇu, with the chanting of three ukthya-stotras each followed by an ukthya-sastra recited by the Maitravaruṇa, the Brahmanacohamaṇin and

the Acchāvaka respectively. Thus the number of the Stotras and 'Sastras' at the third pressing is made equal to those of the morning and mid-day pressing. Thus, there are in all fifteen stotra-sastras in the ukthya.

(3) Ṣoḍaśin

In the Ṣoḍaśin form of Somayāga, a ram is further added to the animal offerings of the ukthya on the pressing day and besides the usual dhasāgrahas, a Ṣoḍaśi-cup is also filled up and kept on the mound in the morning. At the third-pressing, after the three ukthya stotra-sastras, this Ṣoḍaśi - cup is taken up which gives rise to the sixteenth Stotra-Sastra to Indra which are called the Ṣoḍaśi-Stotra and the Ṣoḍaśi-Sastra. It is because of having sixteen stotra-sastras that this Somayāga is called Ṣoḍaśin.

(4) Atirātra

The Atirātra form of Somayāga is a further extension of the Ṣoḍaśin in the night. In the morning service a she-rain to Sarasvatī is added to the animal-offerings of the Ṣoḍaśin.

After the Ṣoḍaśi-Sastra are started the three night rounds (Paryayas). At each round four sets of Soma-goblets are offered to Indra, in accompaniment of four Stotras, followed by four Sastras which are recited by the Hotṛ, the Maitravaruna, the Brahmanacchamsin and the Acchāvaka. Thus twelve Stotra-Sastras are added in the three rounds. Then follows the Sandhi-Stotra, so called because of the twilight which is about to break. A cake is made ready for the Asvins. The Stotra is followed by the Asvina-Sastra of the Hotṛ, which is the Prātaraṇvaka.

to the Asvins which contains a thousand verses and all the hymns and verses included in the Prataranuvaka in the Agniṣṭoma form a part of this Sastra also. After sunrise hymns to the Sun are added in the Sastra and thus the recitation of the Sastra is completed after sunrise. Then the cup of Soma-juice and the Puroḍāśa is offered to the Asvins.

Together with the twelve Stotra-Sastras of the three night rounds and the Sandhi-Stotra and Asvina-Sastra, the Atiratra has in all twenty-nine Stotra-Sastras.

(5) Atyagniṣṭoma

The special feature of the Atyagniṣṭoma Somayaga is that after the Agniṣṭoma ^{stotra} and the Agnimaruta-Sastra it adds the Ṣoḍaśi-Stotra-Sastra, omitting the three ukthya-stotra-sastras of the ukthya.

(6) Vājapeya

The Vājapeya form of Somayaga has three main types, namely (1) the Samsthāvājapeya, (2) the Aptavājapeya and (3) the kuruvajapeya. The samsthāvājapeya is described by the Tandiyasāhābrahmana and the Srauta Sūtras of the Sāmaveda. Its special feature is that a seventeen Vājapeya stotra-sastra is added to the sixteen stotra-sastras of the Ṣoḍaśin.

The Apta and the Kuru Vājapeyas differ only in the procedure of the distribution of Dakṣiṇā. These types of the Vājapeya are described by the Srauta Sūtras of the Yajurveda.

The Āpta-Vajapeya has seventeen Dikṣas, three upasads and one pressing day. There are seventeen savaniyapasus to Prajapati on the pressing day. All the Stotras are Saptadāsa-Stoma. The sacrificer, his wife and the officiating priests wear garlands of gold. These garlands are also given in Dakṣiṇā.

In the midday-pressing, after the Marutratiya-Sastra, a chariot-race is held, which is a special feature of this type of Vajapeya. A warrior with seventeen arrows measures out a course for the race. The spot, where the last arrow falls is marked with a pole of udumbara. A post is erected near the Catvāla and a wheel of udumbara wood is fastened on it. The Brahman climbs up the post and sitting there chants the Vajinam Sema; the wheel is rotated three times. Seventeen chariots are yoked and the race starts, with the sacrificer's chariot in the forefront. After reaching the udumbara-pole the chariots return to the spot from where they had started.

The sacrificer and his wife (or optionally, the sacrificer alone) climbs the yupa by means of a ladder with seventeen rungs and mutters certain mantras. Four balls of salty earth covered with Pippala - leaves are tied to the ends of four long bamboos and the four principal priests prick the sacrificer's face with these balls, while the sacrificer turns towards the quarter from which his face is being pricked. Then he comes down from the yupa and is seated upon a couch. Then the Niskevaly - Sastra and other rites follow upto the Vajapeya-Stotra-Sastra.

(7) Aptoryāma

The Aptoryāma (according to SS Aptoryāman) is an extention of the Atirātra by adding four Stotra-Sastras to Agni, Indra, the Viśvedevas and Viṣṇu or optionally to the deities of the Sandhi-goblets. AB and KB has taken very brief notice of the Aptoryāma.

(8) The Dvādasāha

The Dvādasāha, i.e. the twelve-day Soma-sacrifice is the model for the Ahina Soma-sacrifices, as well as for the Sattras of less than one year's duration. The Soma-pressing is continued for twelve days in this sacrifice. As its preliminaries, it has twelve Dīkṣa-days, which are followed by twelve upasad days. On the last upasad day, i.e. the twenty-fourth day from the beginning is performed the Agnisomaya-Pasusyāga and from the next morning begins the Soma pressing. Thus the Dvādasāha takes thirty-six days in all for its performance.

The first and the last days of the Dvādasāha are of the Atirātra-type. The middle ten, days as a unit are named Dasarātra, which is further divided into the first six days, called Prāthya Saptahas because the Semans chanted are Prāthya-Stotra on these six days, and the next three days, called the chandoma days, and the tenth day, named as the Arivākya day.

The Dvādasāha with reference to its Sastras has a further complication in its Being of the Samūha type or of the Vyūha type. In the Samūha-type, the composition of the Sastras as regards their metres is as usual, but in Vyūha type the metres are trasposed. The

nine days of the Dasaratra for this purpose are divided into three sets of three days each and the arrangement of the metres in these three sets of three days is as follows -----

1st ----- Gāyatrī, Trīṣṭubh, Jagatī.

2nd ----- Jagatī, Gāyatrī, Trīṣṭubh

3rd ----- Trīṣṭubh, Jagatī, Gāyatrī .

This difference in the arrangement of the metres, necessitates the use of different hymns and verses in the two types.

The Abhiplava Śadaha

Besides the Prsthya Śadaha of the Dasaratra, there is also another type of Śadaha, called the Abhiplava Śadaha, which is employed as a unit in the Gavaṁ Ayana, described below. The special feature of this Śadaha is that it has the first and the last days of the Agnistoma type and the rest of the ukthya type. Moreover, the days of the Abhiplava-Śadaha are named as Jyotis, Go and Ayus, according to the arrangement of the Stomas in their Stotras. The first, second and the third days are respectively the Jyotis, Go and Ayus days, while the fourth, fifth and the sixth days are respectively the Go, Ayus, and Jyotis days.

It is to be noted that in the Prsthya-Śadaha, though the Stomas vary from day to day, but only one applies for all the Stotras of one day.

(a) Gavaṁ^mayana

The Gavaṁayana is the Prkṛti of all the Soma-sacrifices, which extend to one year or more. It is constituted as follows;

1st day	-----	<u>Prayaṇīya Atirātra</u>
2nd day	-----	<u>Caturvīṃśa-day</u> ; <u>Agnistoma</u> or <u>ukthya</u> type
1st month	-----	4 <u>Abhiplava-Śadahas</u>
2nd month	-----	1 <u>Prsthya-Śadaha</u>
2nd month	-----	4 <u>Abhiplava-Śadahas</u>
		1 <u>Prsthya-Śadaha</u>
3rd month	-----	4 <u>Abhiplava Śadahas</u>
		1 <u>Prsthya Śadaha</u>
4th month	-----	4 <u>Abhiplava-Śadahas</u>
		1 <u>Prsthya Śadaha</u>
5th month	-----	4 <u>Abhiplava-Śadahas</u>
		1 <u>Prsthya Śadaha</u>
6th month	-----	3 <u>Abhiplava-Śadahas</u>
		1 <u>Prsthya Śadaha</u>
		<u>Abhijit ekāha</u> ; <u>Agnistoma</u> type
		3 <u>Svarasāman</u> days; <u>ukthya</u> or <u>Agnistoma</u> type
		<u>Visuvasant</u> day; <u>Agnistoma</u> type
7th month	-----	3 <u>Svarasāman</u> days reversed <u>Visvajit ekāha</u> ;
		<u>Agnistoma</u> type
		1 <u>Prsthya-Śadaha</u> reversed
		3 <u>Abhiplava-Śadahas</u> reversed
8th month	-----	1 <u>Prsthya-Śadaha</u> reversed
		4 <u>Abhiplava-Śadahas</u> reversed
9th month	-----	1 <u>Prsthya-Śadaha</u> reversed
		4 <u>Abhiplava-Śadahas</u> reversed

10th month -----	1 <u>Prsthya-Sadaha</u> reversed
	4 <u>Abhiplava-Sadahas</u> reversed
11th month -----	1 <u>Prsthya-Sadaha</u> reversed
	4 <u>Abhiplava-Sadahas</u> reversed
12th month -----	3 <u>Abhiplava-Sadahas</u> reversed
	<u>Ayus</u> day
	<u>Go</u> day
	<u>Dasaratra</u>

Mahavrata day

Udayaniya Atiratra

Thus in the Gavamayana, Soma-pressing continues for 361 days.

The Caturvimsa^{sa}, Abhijit, Svarasamans, Visvajit and the Mahavrata are special days, with various modifications in their prescriptions. The Mahavrata is fully described in 'SS and AA; AS and SA take brief notice of it.

(10) Rajasuya

(The Royal Consecration)

The Rajasuya is a Soma sacrifice performed by a Ksatriya, ruling over a vast domain. The sacrifice is commenced on the first full-moon day of phalguna and takes more than a year for its performance. There are six Soma-yagas, two pasu-yagas one hundred and twenty-nine istis, seven Darvi-homas and the four Caturmasayas performed in its course. Thus all the five types of sacrifices find place in the Rajasuya.

After the preliminary rites of Dikṣā etc. is commenced the performance of the Caturmāsyas for one year, which conclude with the Śunāsīriyā offering on the first Phālguna of the following year. There as various yagas follow and on the first of Caitra comes the Soma-pressing day of the Abhiṣecaniyā-Somayāga, which is the most important yaga in the Rājasūyā. In this yāga, eight offerings are made to the Divine Instigators (Devasuvah). After the offering of the Marutvatīyā cups, takes place the anointing of the king. The king is anointed with waters wrought from various quarters and is proclaimed to the people. After the anointment, the Śunahsepa-ākhyāna is narrated to the king. Then the yāga proceeds on its usual course, concluding with the avabhr̥tha.

The Abhiṣecaniyā yaga is followed by two paśu-yāgas, the Keśavapanīyā-Somayāga, the Vyūṣṭi-dvirātra-Somayāga and one more Somayāga, which is named as Kṣatrasya Dhṛitih.

(11) Asvamedha

The Asvamedha is an Ahina - Somayāga performed by a monarch, who is the sovereign lord of many ruling princes or by a powerful king, desirous of extending his realms. Though a Somayāga, a horse is its main offering and hence the name Asvamedha. Soma-pressing is continued for three days in this yāga.

The preliminary rites of the Asvamedha, which consist of certain istis, paśuyāgas and homas, are commenced on the full-moon day of Caitra. Next day, the horse is made to stand in a pond or tank, a

and the horse is sprinkled with water. After going through certain other rites, the horse is set free to wander^{about}. Four hundred armed youths of high rank follow the horse to guard him. The horse wanders about for a year.

During the absence of the horse, ākhyānas and narasāṁsas are narrated to the king and his victories in battles are sung on the lute. Viṣṇukramaṇa-homas are performed daily during this period.

After the return of the horse, the procedure of the three pressing days is commenced. The rites of the first pressing day are performed in the usual way. The second pressing day is most important. On this day, the horse is bathed and bound to the ypa. The chief queen anoints the horse. Besides the horse, there are 329 tame animals and a large number of wild animals also in the sacrifice, hymns are recited in praise of the horse.

After the immolation of the horse, the chief queen is made to lie down by the side of the horse. They are then covered with a cloth and the sacrificer and the priests address obscene verses to them. Then takes place a theological discussion (Brahmodya) amongst the priests. The sacrificer also takes part in it. Riddle-verses are also exchanged between the Brahman and the Hotr.

The animal offerings are made according to the usual procedure of the paryāga. The wild animals are not immolated. They are set free after the fire has been carried round them (paryagni-karsna).

The remaining rites of the second day as also of the third pressing day are performed in the usual way.

(12) Puruṣamedha

(The Human Sacrifice)

//
 SS (XVI.1.10-14) describes the Puruṣamedha, which follows the model of the Asvamedha but has a human victim instead of the horse and has five pressing days.

(13) Sarvamedha

The Sarvamedha is based on the Asvamedha and the Puruṣamedha. There are ten pressing days in it.

(14) The Gayana

(Piling of the fire altar)

The soma-sacrifice can also be combined with Gayana, in which a high fire-altar is built of bricks. The complex procedure of the Gayana is described in the Brahmaṇas and the Srauta Sūtras of the Yajurveda. // SS (IX. 22-27) gives prescriptions for the Soma-sacrifice combined with Gayana. AS takes very brief notice of it.

Besides the Soma sacrifices enumerated above there are many more optional ekahas ahinas, Sadyaskras and ayanas mentioned by AS and SS.

Chapter II
Sukta - Viniyoga

Mandala I

1. (D. Agni, M. Gayatri, R. Madhucchandras Vaisvāmitra, Rcs 9)

(1) A. ĀS (IV.13.7) and ŚS (VI.4.7) prescribe the hymn in the Gayatri-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B. AB (VII.5-8) states that the morning litany (prataṣam-
vākṣ) be recited for Agni, usās, and the Asvins in seven metres and does not mention the names of the metres and the order in which they are to be taken, KB (XI.1-2) besides stating that the morning litany be recited for Agni, Usas and the Asvins in seven metres, also indicates the order in which the metres are to be taken, viz. Gayatri, Anustubh, Triṣṭubh, Brhatī, Usnīh, Jagatī and Panktī.

As to the number of verses to be recited in the morning litany, both the Brahmanas lay down a hundred, hundred and twenty, three hundred and sixty, seven hundred and twenty, eight hundred and a thousand verses to be recited according to the various desires of the sacrificer and at length conclude that innumerable verses be recited, for Prajapati is incommensurable.

The Brahmanas do not mention the hymns by their Pratīkas to be included in the morning litany but they have provided the symbols (Uga) by which to choose the hymns. Hence the viniyoga is based on lingaprāmāṇa.

C. As AB (VII.5) remarks, Agni, Uṣas and the Āsvins are the Gods that move in the morning, It is proper, therefore to invoke these Gods, before starting on the various rites of the Somayāga.

(2) A. SS (XIV.52.1) prescribes the hymn to be recited by the Maitravaruna at the time of filling of the goblets (camasonnayana) in the Agnistut Ekāha.

B. PB (XVII.6.1-2) mentions the Agnistut Ekāha and states that everything in this Ekāha has reference to Agni. The viniyoga of this hymn in the Ekāha is based on lingapramāṇa.

C. The hymn suits the context, because it is addressed to Agni.

2.,3. (D. Vāyu 2.1-3, Indra-Vāyu 2.4-6, Mitra-Varuna 2.7-9; The Āsvins 3.1-3, Indra 3.4-6, The Viśvedevas 3.7-9, Sarasvatī 3.10-12, M. Gayatrī, R. Madhucchandras vaiśvanitra, xā ros 9 and 12 respectively)

(1) A. AS (V.10.5) and SS (VII.10. 1-15) prescribe these two hymns for the Prauga-Sastra in the Agnistoma.

B. AB (VII.5) simply mentions the deities for whom triplets are to be recited in the Prauga-sastra in the context of the Agnistoma but AB (XIV.5) directly mentions these hymns as the Prauga-sastra in the Agnistoma.

The viniyoga is based on Srutipramāṇa.

C. The hymns accord well with the context as they have triplets inviting the divinities for whom Soma-draughts are being offered.

(2) AA (I.1.4) prescribes the Sūkta for the Prauga Sastra in the Mahāvratā.

4. (D. Indra, M. Gayatrī, R. Madhucchandas Vaiśvāmitra, res 10)

(1) A. AS (VII.5-15) prescribes this hymn to be inserted in the Sastra of the Brāhmanācchamsin for over-reciting (sti-sāṁsana) at the morning service in the Abhiplava sadaha in case of increase in the stoma. SS (XII. 2.17) simply states that there are forty-four hymns addressed to Indra in the Rk-Saṁhitā and the Brāhmanācchamsin takes his verses for over-reciting from these hymns.

B. AB (xxviii.5) and IB (xxviii.10) recommend atīsaṁsana. AB (xxvii.1) states 'aīndram brāhmanācchamsi prāṭahsavane sāṁsati' and again 'āgneyaṁ prāṭah savanam' Gayatrī, being the metre of Agni, a hymn addressed to Indra in Gayatrī metre satisfies both these requirements.

The viniyoga is based on lingapramāṇa.

C. The hymn invites Indra to the Soma-draught and therefore suits the context.

(2) A. SS (IX.8.2) prescribes the hymn as the ukthamukha in the sastra of the Maitravaruna at the first round in the Atirātra.

B. IB (xvii.9) simply states in the context 'Gayatrīnī ukthamukhā sāṁsanti'. The viniyoga is, therefore, based on lingapramāṇa.

C. The deity of the night rounds, according to AB (XVI.5) is Indra. Hence, the hymn accords well in the context.

(3) AA (V.2.5) cites the hymn in the Niskevalya-sastra in

Mahāvṛata.

5, 6, 7 CD Indra, M Gayatrī, R Madhucchandas Vaisvāmītra, res 11

(1) A.B.C. same as under 4 (1) above.

(2) AA (V.2.5) cites these ^{three} two hymns in the Niskevalya

Sastra in the Mahāvṛata.

8. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmītra, res 10)

(1) A. B. C. same as under 4 (1) above

(2) A. AS (VI.4.10) prescribes the hymn in the Sastra of the

Acchāvaka in the first round of the Atirātra.

B.C. AB (XVI.5) states that Indra and the metres alone bear the night. The viniyoga is based on lingapremāna and the hymn is appropriate in the context, for it is addressed to Indra.

(5) A. SS (IX.12.2.) prescribes the hymn as the ukthamukha in the Sastra of the Maitrāvaruṇa at the second round in the Atirātra.

B. C. same as under 4 (2) above.

(4) AA (V.2.5) includes the hymn in the Niskevalya Sastra in the Mahāvṛata.

9. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmītra, res 10)

(1) A.B.C. same as under 4 (1) above.

(2) AA (V.2.5) includes the hymn in the Niskevalya-sastra in the Mahāvṛata.

10. (D. Indra, M. Amstubh, R. Madhucchandas Vaisvāmītra, res 12)

(1) A. SS (XI.11.12) prescribes the hymn in the Niskevalya-Sastra on the first Svarasāman day.

R. BB (XXIV.7) cites the hymn for the same purpose. The Viniyoga is based on Srutipremāna.

C. KB (XXIV. 4) lays down Anustubh as the metre of the Niskevalya in the Svarasāmanas and explains its significance by stating that Anustubh is water and Svarasāmanas are also water. Therefore, a hymn in Anustubh is appropriate for the Svarasāman days. Further, KB (XXIV. 7) states that this hymn is appropriate on the first Svarasāman day, for it contains 'but' (rc 1), which is a symbol of the first day.

11. (D. Indra, M. Anustubh, R. Jetā Madhucchandasa, res 8)

(1) A. SS (XI.11.12) prescribes the hymn in the Niskevalya-Sastra on the third Svarasāman day.

B. KB (XXIV.8) cites the hymn in the above context. The viniyoga is based on Srutpramāna.

C. According to KB (loc. cit.), the hymn is appropriate in the context, for it contains 'abhi' (rc 2), which is a symbol of the third day.

(2) A. SS (XVIII.18.5) prescribes the hymn in the Niskevalya-Sastra in the Mahāvratā.

B. AA (V.3.1) includes the hymn in the Niskevalya-Sastra in the Mahāvratā. The viniyoga is based on Srutipramāna.

C. The hymn lauds the mighty deeds of Indra and is therefore appropriate for the Niskevalya-Sastra.

12. (D. Agni, M. Gayātrī, R. Medhātithi Kauva, R Res 12)

(1) A. AS (IV.13.7) and SS (VI.4.1) prescribe the hymn in the Gayātrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1.(1) above.

(2) A. ⁻¹AS (VII.10.3) and ¹¹SS (X.3.2) cite the hymn for the Ājya-sastra on the second day of the Prsthya-Sadaha.

B. AB (XX.3) and KB (XX 11.2) cite the hymn in the above context. The viniyoga is based on Srutipramāna.

C. According to AB² (loc. cit.), the hymn is appropriate in the context, for it is in present tense, which is a symbol of the second day, while according to KB (loc. cit.) its suitability in the context is due to its being in Gayatrī.

13. (D. Agni Samiddha (1), Tanūnapāt (2), Narasamsa (3), Agni Idita (4), Barhis (5), The Divine Doors (6), Usas and Nakta (7), The two Divine Invokes² (8), The three Goddesses-Sarasvatī, Idā and Bharatī (9), Tvastr (10), Vanaspati (11), and Svahakrti (12), M. Gayatrī, R. Medhatithikāṇva, Rcs 12)

(1) A. ⁻¹AS (III.2.7) and ^{ss}(V.16.5,6) prescribes the rcs of this and similar hymns as the yajyas for the fore-offerings (prayajas) in the Animal-sacrifice for Agni and Soma in the Agnistoma. The hymn is an Āpri-Sūkta. There are in all ten Āpri-Suktas in the RV. Both the Sūtras prescribe that the Āpri-Sūkta of ones own Rsi- family should be used and all those families which do not have an Āpri-Sūkta of their own, may use RV X.110. These Āpri-Suktas differ in one respect; Some have a verse for Tanūnapāt and omit a verse for Narasamsa^m, while others have one for Narasamsa^m and omit Tanūnapāt and accordingly had a prayaja either for Tanūnapāt or for Narasamsa^m. In this Sūkta verses for both Tanūnapāt and Narasamsa^m occur, of which one will have to be omitted according to the tradition of the family.

B.c. ÇAB (VI.4) mentions the deities for whom offering verses are to be recited in the context and states that the verses be taken from one's own Rsi-family KB (X.3) simply states 'āprībhīr āprīnati'.

The viniyoga is based on Srutipramāṇa and the hymn is appropriate in the context for it contains verses to the deities mentioned by AB (loc. cit).

14. (D. The Visvedevas, M. Gayatrī, R. Medhatithi Kāva, Rcs 12)

(1) A. AS (VIII. 9.5) prescribes the hymn in the Vaiśvadeva-Saṣṭra in the third pressing on the first chandoma day (i.e. the seventh day) of the Dasarātra.

B. AB (XXIII.2) cites the hymn for the same purpose. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for the seventh day, for it contains {a} and is in Gayatrī metre, both being symbols of the day.

15. (D. The Rtus (With Indra (1, 5), the Maruts (2), Tvastṛ (3) Agni (4, 12), Mitra and Varuna (6), Dravinodā (7-10), the Asvins (11)), M. Gayatrī, R. Medhatithi Kāva, Rcs. 12)

(1) A. SS (VI.8.5) prescribes the hymn to replace the 12 Praśas used in the 12 Rtupraśas at the morning service in the Agnistoma.

B. KB (XXVIII.8) states 'kanvo haitan rtupraśas dadarsa, Medhatithih yajyah. The viniyoga is thus recommended by the Sṛiti and is based on lingapramāṇa.

C. The hymn, being addressed to the Rtus, is appropriate.

16. (D. Indra, M. Gayatrī, R. Medhatithi Kanva, Rcs 9)

(1) A. AS (V.5.14) and SS (VII.4.1) prescribe the hymn to be recited by the Maitravaruna while the goblets are being filled (camasonmayana) at the morning service in the Agnistoma.

B. AB (XXVIII.1) and KB (XXVIII.2) cite the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.) the hymn is perfect in the context, for it contains the words denoting 'Strong' (vr̥ṣana), 'drink' (pīṭaye), 'pressed' (Suta) and 'be drink' (mada-).

21. (D. Indra and Agni, M. Gayatrī R. Medhatithi Kanva, Rcs 6)

(1) A. AS (V.10.28) and SS (VII.13.3) prescribes the hymn for the Ājya-sastra of the Acchāvaka at the morning-pressing in the Agnistoma.

B.C.R. AB (X.4) states that the Acchāvaka recites for Indra and Agni at the morning-pressing, KB (XXVIII.9) simply states that he recites for dual divinity.

The viniyoga is based on lingapramāṇa and the hymn is appropriate in the context for it invites Indragñi to the Soma-draught.

(2) A. AS (VII.5.17) and SS (XII.2.18) prescribe the hymn in the Sastra of the Acchāvaka in the Abhiplava-Sādaha for over-~~repeated~~ reciting the Stoma. The stoma is to be over-recited by one or two verses and the Acchāvaka chooses his verses for this purpose from this hymn.

B.C. AB (XXVII.5) and KB (XXVIII.10) recommend atissani-
sana. AB (XXVII.1) states that the Acchāvaka recites for Indragñi

at the morning pressing. The viniyoga is thus based on lingapramāṇa and the hymn is appropriate for it is addressed to Indrāgnī.

24-30. (The Rsi of these seven hymns is Sunahśepa, the son of Ajigarta who was later on adopted by visvāmitra. The hymns are addressed to Agni, Indra, Varuna and other deities.)

A. AS (IX.3.9) and SS (XV.27) prescribe the ākhyāna of Sunahśepa, which includes these hymns also, to be related by the Hotr to the king after the Marutvatiya Sastra in the Rajasūya.

B. AB (XXX.III) after narrating the ākhyāna of Sunahśepa, which includes these hymns also, prescribes the ākhyāna to be related to the king by the Hotr.

The viniyoga is based on Srutipramāṇa.

C. The relation of these hymns to the ākhyāna of Sunahśepa is very much doubted, but ^{however} ~~anyhow~~ the ākhyāna is significant in so far as it shows the aversion of the ^{Vedic people} Aryans to the practise of human sacrifice.

Besides this application of this group of hymns, ~~as~~ some of its members do have other applications also, which are being noted below.

25. (D. Varuna, M. Gayatri, R. Sunahśepa Vaisvāmitra, Rcs 21)

(1) A. AS (VI.5.9) cites this hymn amongst those from which the Maitravaruna is to choose his verses for insertion in his Sastra ~~as~~ for over-reciting the Stoma in the Abhiplava Sadaha.

B.C. AB (XXVII.5) and KB (XXVIII.10) recommend over-recitation (ati-samsana). The ^aMitravaruna, as his very name indicates, recites for Mitra and Varuna and therefore he chooses verses for over-recitation from hymns to Mitra and Varuna. The viniyoga is based on lingapramāṇa.

26. (D. Agni, M. Gayatrī, R. Sunahsepa Vaisvāmitra, Rcs 10)

(1) A. AS (IV.13.7) prescribes the hymn in the Gayatrī-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

29. (D. Indra, M. Paṅkti, R. Sunahsepa, Rcs 7)

(1) A. AS (VI, 11, 39) prescribes the Sūkta for the Hotrakas at the midday service on the fifth day of the prāthya Sadaha. The Hotrakas form 3 triplets out of the 7 verses of the Sūkta and take one triplet each in their Sastra.

B.C. AB (XXVIII.3) states that the midday-praying is for Indra. The viniyoga is thus based on lingapramāṇa and the hymn is appropriate in the context.

31. (D. Agni, M. Jagatī (1-7, 9-15 and 17) and Tristubh 8, 16, 18),
R. Hiranyastūpa Angirasa, Rcs 18)

(1) A. AS (IV. 13.7) prescribes this hymn in the Jagatī-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

(2) AS (VI. 7.2) and SS (X.4.15) prescribing the hymn in the Agnimaruta sastra of the third day of the Sadahas.

B. AB (XII.2) and KB (XI 11.5) state the same viniyoga

which is thus based on Srutipramāṇa.

C. Both AB (loc. cit.) and KB (loc. cit.) state that the hymn is appropriate in the context of the third day, as it has the same beginning (tvamagne) in each of ^{its} his verses, which is a symbol of the third day.

32. (D. Indra, M. Tristubh, R. Hiranyastūpa Āgīrasa, Rcs 15)

(1) A. AS (V. 15.22) and SS (VII. 20.8) prescribe the Sūktā in the Niskevalya-sastra of the Midday-pressing in the Agnistoma.

B. AB (X 11.13) and KB (XV.4) prescribe the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. AB (loc. cit.) states that through this hymn, its Rsi Hiranyastūpa gained the world of Heaven and therefore the hymn is perfect in the context. KB (loc. cit.), on the other hand, states the hymn is appropriate in the context for it has fifteen verses and represents the thunderbolt which also is fifteen-fold and thus by this hymn enemies and evil spirits are smitten off.

(2) A. AS (VIII.6.12) prescribes the hymn in the Niskevalya-sastra of the Visuṣṭant day. SS (X.13.14) prescribes it in the same context on the tenth day of the Dasarātra.

B. AB (XXIII.2) agrees with AS (VIII.6.12). KB (XX.4.) prescribes the hymn in the Niskevalya ^{or} sastra of the third day of the Abhiplava Sadaha and KB (XXIV,2) in the Abhijit ekaha. The viniyoga is based on Srutipramāṇa.

C. As the word Niskevalya suggests, this hymn extols the mighty deeds of Indra alone, without mentioning any other deity as his helper in the hymn and therefore the hymn is appropriate in the context.

(3) AA (V. 2.2.3) cites the hymn in the Niskevalya Sastra of the Mahavrata.

33. (D. Indra, M. Tristubh (1-13), Pañkti (14, 15), R. Hiranyastupa Āngirasa, Rcs 15)

(1) AS (IX.8.13) prescribes the hymn for the Niskevalya-sastra in the Gosava and also in the Vivadha ekāha.

B.C. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the contexts for it contains words 'gaṛyāntah', 'gavān' 'gāh' etc. which are symbols of the Gosava and also symbols of the other Ekāha.

(2) A. SS (XI.8.5) cites, the hymn for the Niskevalya-sastra of the fifth day of the Abhiplava sadaha and SS (XIV. 11.8) cites it in the Niskevalya sastra of the Pratyavarohaniya ekāha.

B. KB (XXI.3) cites the hymn in the Niskevalya sastra of the fifth day of the Abhiplava sadaha. The vinīyoga is based on Srutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate on the fifth day for it contains words like 'Go' and 'Vrsabha' which are symbols of the fifth day and for the same reason it is appropriate for the Pratyavarohaniya Ekāha.

34. (D. Āsvins, M. Jagatī (except 8, 12 Tristupand 9 Pañkti); R. Hiranyastupa Āngirasa, Rcs 12)

(1) A. AS (IV. 15.2) and SS (VI.6.12) prescribe the hymn in that part of the Prataranuvāka in the Agnistoma which is addressed to the Āsvins in the Jagatī metre.

B.C. For reference of AB and KB see under Sūkta 1, (1) above.

35. (D. Savitr M. Tristubh except 1, 9 Jagati, R. Hiranyastūpa
Angirasa, Rcs 11)

(1) A. ĀS (VII. 7.3) prescribes the hymn in the Vaiśvadeva-
Sastra of the fourth day of the Abhiplava Sadaha.

B.C. Though AB (XXI.5), dealing with the context, does not cite this hymn, but the hymn has the symbol of the fourth day in 'a' (rc 2), and hence the viniyoga is based on lingapramāṇa and the hymn is appropriate in the context.

36. (D. Agni, M. Anustup (1, 12), Pañkti (2, 4, 10, 14, 18, 20),
Brhati (the rest); R. Kaṇva Ghaura, Rks 20)

(1) A. ĀS (IV. 13.7) and ŚS (VI.4.7) prescribe the hymn in that part of the Prataraṇuvaka of the Agnistoma which is addressed to Agni in the Brhati metre.

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

37. (D. The Maruts, M. Gayatri, R. Kaṇva Ghaura, Rcs 15)

(1) A. ĀS (VIII.10.3) prescribes the Sūkta in the Āgimāruta-
Sastra on the second chandama day of the Vjūha type of Dasarātra

B.C. AB (XXIII.4), citing this hymn in the above context, remarks that the hymn is quite appropriate to the occasion as it contains the word 'vairdhe' (in Rk 5), which is a symbol of the eighth day. The viniyoga is based on Srutipramāṇa.

38. (D. The Maruts, M. Gayatrī, R. Kanva Ghaurā, Rcs 15)

(1) A. SS (X. 10.8) cites the hymn in the Agnimaruta Sastra of the eighth day in the Dasaratra.

B. KB (XXVI. 13) prescribes the sukta in the above context. The vinīyoga is based on Srutipramāṇa.

C. KB (loc. cit.) remarks that the hymn is appropriate in the context, for it contains the idea of 'begun' in words like 'Kaddhamāman'

43. (D. Rudra, M. Gayatrī (1-8), Anustubh (a), R. Kanva Ghaurā, Rcs 14)

(1) A. SS (IV. 20.2) prescribes the sukta in paying reverence to the God Rudra in the Sulagava sacrifice.

B.C. The vinīyoga is based on lingapramāṇa and the hymn quits the context, for it is in praise of Rudra.

44. (D. Agni, M. Br̥hatī, R. Praskanva Kanva, Rcs 14)

(1) A. AS (IV. 13.7) prescribes the sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to Agni in the Br̥hatī metre. SS (VI. 4.7) prescribes only the first twelve verses in this context.

B.C. For reference of AB and KB see under Sukta 1. (1) above.

45. (D. Agni, M. Anustubh, R. Praskanva Kanva, Rcs 10)

(1) A. AS (IV. 13.7) prescribes the Sukta in that part of the Prataranuvaka in the Agnistoma, which is addressed to Agni in the Anustup metre.

B.C.

For reference of AB see under Sūkta 1, (1) above.

(2) A. AS (X.2.9) cites the Sūkta as the Ājya Sastra on the last day of the Garga-trisātra.

B.C. KB (XX.4) cites the Sūkta as the Ājya Sastra on the third day of the Abhiplava sadaha. The viniyoga is based on Sruti.

46. (D. The Asvins, M. Gayatrī, R. Praskanva Kanva, Rcs 15)

(1) A. AS (IV. 15.2) and SS (VI.6.2) prescribe the Sūkta in that part of the Prātaranuvāka in the Agnistoma, which is addressed to the Asvins in the Gayatrī metre.

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

47. (D. The Asvins M. Brhatī, R. Praskanva Kanva, Rcs 10)

(1) A. AS (IV. 15.2) prescribes the Sūkta in that part of the Prātaranuvāka in the Agnistoma, which is addressed to the Asvins in the Brhatī metre.

B.C. For reference of AB, see under Sūkta 1. (1) above.

48. (D. Usas, M. Brhatī, R. Praskanva Kanva, Rcs 16)

(1) A. AS (IV.14.2) and SS (VI.5.3) prescribe the Sūkta in that part of the Prātaranuvāka in the Agnistoma, which is addressed to usas in the Brhatī metre.

B.C. For reference of AB and KB, See under Sūkta 1. (1) above.

49. (D. Usas, M. Anustubh R. Praskanva ~~Kanva~~ Kanva, Rcs 4)

(1) A. AS (IV.14.2) and SS (VI.5.4) cite the Sūkta in that part of the Prātaranuvāka in the Agnistoma, which is addressed to usas in

the Anustubh metre.

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

51. (D. Indra, M. Jagatī R. Savya Āngirasa, Rcs 15)

(1) A. AS (VI.4.10) and SS (IX.7.4) prescribe the Sūkta in the Sastra of the Hotr on the first round in the Atirātra.

B.C. AB (XVI.5) states that the Atirātra is for Indra and KB (XVII.9) states that after reciting Gayatrī verses, Jagatī verses are recited. As this hymn is addressed to Indra and is preceded by verses in Gayatrī, its vinīyoga is based on lingapramāṇa and it suits the context.

(2) A. AS (VIII.6.12) and SS (XI.14.9) prescribe the Sūkta in the Niskevalya Sastra on the Viśuvant day.

B.C. KB (XIV.6) cites the Sūkta in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for the Viśuvant day, for it contains the word 'Sūrya' (rc 4), which is a symbol of this day.

(3) A. SS (X. 9.3) cites the sūkta in the Niskevalya -sastra on the seventh-day of Dasarātra.

B. AB (XXIII.2) and KB (XXVI.9) cite the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. Both AB (loc. cit.) and KB (loc. cit.) state that the hymn is appropriate for the seventh day, as it contains 'abhi', which is a symbol of this day.

52. (D. Indra, M. Tristubh, R. Savya Angiras^a, Res 15)

(1) A. AS (VII.6.6) and SS (XI.13.20) prescribe the Sūkta in the Marutvatiya Sastra on the Visuwant day.

B. KB (XXV.3) cites the hymn in the same context.

C. The viniyoga is based on Srutipramāṇa. According to KB (loc. cit.), the hymn contains the word Svar (rc 9) and therefore Suits the context.

(2) A. SS (X.9.12) prescribes the Sūkta in the Marutvatiya - sastra on the seven day of the Dasaratra.

B. AB (XXII.1) and KB (XXVI.9) cite the hymn in the above context, The viniyoga is based on Srutipramāṇa.

C. According to both AB and KB (loc. cit.), the hymn suits the context for it contains 'abhi' (rc 1), which is a symbol of this day.

53. (D. Indra, M. Jagatī, R. Savya Angirasa, Res 11)

(1) A. AS (VI.4.10) and SS (IX.9.4) prescribe the sūkta in the sastra of the Brahmanacchamsin at the first round in the Atiratra.

B.C. Same as under 51. (1) above.

54. (D. Indra, M. Jagatī, R. Savya Angirasa, Res 11)

(1) A. AS (VI.4.10) and SS (IX.10.3) prescribe the sūkta in the sastra of the Acchavāka in the first round in the Atiratra.

B.C. Same as under 51. (1) above.

55. (D. Indra, M. Jagatī, R. Savya Angirasa, Res 8)

(1) A. AS (VI.4.10) prescribes the sūkta in the Sastra of the Maitravaruna at the first round in the Atiratra.

(2) A. $\bar{A}S$ (VIII.6.13) prescribes the $\bar{s}ukta$ in the Niskevalya Sastra on the Visuwant-day.

B.C. The viniyoga is based on lingapramāṇa and the hymn is appropriate in the context, for it has the symbol of the Visuwant day in the word 'Jyotiṃsi' (rc 6)

(3) A. $\bar{A}S$ (VIII.7.23) prescribes the $\bar{S}ukta$ in the Niskevalya sastra on the second chandoma day in the Samūha type of the Dasarātra.

B. $\bar{A}B$ (XXIII.4) cites the hymn in the above context, The viniyoga is based on Śrutipramāṇa.

C. According to $\bar{A}B$ (loc. cit.) the hymn is appropriate on this day, for it contains the word 'mahmā', which is a symbol of this day.

56. (D. Indra, M. Jagatī, R. Savya $\bar{A}ngirasa$, Rcs 6)

(1) A. $\bar{A}S$ (VIII.6.13) and $\bar{S}S$ (XI.14.16) prescribe the $\bar{S}ukta$ in the Niskevalya Sastra on the Visuwant day.

B. $\bar{K}B$ (IX.7) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to $\bar{K}B$ (loc. cit.), the hymn * refers to the Sun which is a symbol of this day, in the words atyō na yam yosam udayamsta bhurvani (rc 1) and is, therefore, appropriate.

57. (D. Indra, M. Jagatī, R. Savya $\bar{A}ngirasa$, Rcs 6)

(1) A. $\bar{A}S$ (VIII.6.13) prescribes the $\bar{S}ukta$ in the Niskevalya sastra on the Visuwant day.

B.C. The viniyoga is based on lingapramāṇa. The hymn contains the word 'Jyotiḥ' (rc 3), which is a symbol of this day.

(2) A. AS (VI.1.2.) and SS (XII.25.4) prescribe the Sukta in the uktha sastra of the Brāhmaṇacchamsin in the third pressing on the first chandoma day.

B. KB (XXX.9) cites the hymn in the above context. The vinīyoga rests on Srutipramāṇa.

C. The hymn has the symbol of the seventh day in 'pra' (rc 1) and is therefore appropriate.

58. (D. Agni, M. Jagatī, R. Nodhā Gautama, Rcs 9)

(1) A. AS (VII.7.8) prescribes the sukta in the Āgṇimāruta sastra on the fifth day of the Abhiplava Sadaha. SS (X.3.15) prescribes it in the Āgṇimāruta Sastra on the second day of the Dasaratra.

B. KB (XXII.2) cites the hymn in the same context as SS (X.3.15), The vinīyoga is based on Srutipramāṇa.

C. The fifth day is also the second one in the second set of three days in the Sadaha. Therefore the vinīyoga given by AS (loc. cit.) is identical with that given by SS (loc. cit.)

60. (D. Agni, M. Tristubh, R. Nodhā Gautama, Rcs 5)

(1) A. AS (IV.13.7) prescribes the Sukta in that portion of the Prātaranuvāka in the Āgnistoma, ^{which is} addressed to Agni in the Tristubh metre.

B.C. For reference of AB, see under Sukta 1. (1) above.

61. (D. Indra, M. Tristubh, R. Nodhā Gautama Rcs 16)

(1) A. AS (VI.4.8) and SS (XII.4.17) prescribe the Sukta in the Sastra of the Brāhmaṇacchamsin at the midday-pressing on the sixth day of the Dasaratra. It is called Ahina Sukta.

B. AB (XXIX.2) cites, the hymn in the above context.

The vinīyoga is based on Srutipraśāna.

C. The hymn is appropriate in the context for the midday pressing belongs to Indra.

(2) A. Ś3 (X.11.7) prescribes the Sūkta in the Niskevalya sastra on the ninth day of the Dasaratra.

B. KB (XXVI.16) cites the hymn in the same context.
The vinīyoga rests on Srutipraśāna.

C. According to KB (loc. cit.), the hymn suits the context for it contains the symbol of the ninth day in having the same beginnings 'asma idu' in its recs.

65. (D. Indra, M. Pankti, R. Nodha Gautama, Recs 9)

(1) A. AS (VIII.7.25) prescribes the Sūkta in the Marutvatiya sastra of the second chandama day in the samudha type of the Dasaratra.

B. AB (XXIII.4) cites the hymn in the above context.
The vinīyoga is based on Srutipraśāna.

C. According to AB (loc. cit.), the hymn is appropriate for the eighth day for it contains the symbol of the day in the word 'maheṇ' (re 1).

(2) A. SS (X.10.6) prescribes the hymn in the Niskevalya sastra of the eighth day of the Dasaratra.

B. KB (XVI.12) cites the hymn for the above purpose.
The vinīyoga is based on Srutipraśāna.

C. The hymn extols the mighty deeds of Indra without reference to any other divinity and therefore the hymn is appropriate

B. AB (XIX.2) cites, the hymn in the above context.

The vinīyoga is based on Srutipramāṇa.

C. The hymn is appropriate in the context for the midday pressing belongs to Indra.

(2) A. S³ (X.11.7) prescribes the Sūkta in the Niskevalya sastra on the ninth day of the Dasaratra.

B. KB (XXVI.16) cites the hymn in the same context.
The vinīyoga rests on Srutipramāṇa.

C. According to KB (loc. cit.), the hymn suits the context for it contains the symbol of the ninth day in having the same beginnings 'asma idu' in its recs.

65. (D. Indra, M. Pankti, R. Nodha Cantana, Recs 9)

(1) A. A³ (VIII.7.25) prescribes the Sūkta in the Marutvatiya sastra of the second chandama day in the samudha type of the Dasaratra.

B. AB (XXIII.4) cites the hymn in the above context.
The vinīyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for the eighth day for it contains the symbol of the day in the word 'sahān' (re 1).

(2) A. S³ (X.10.6) prescribes the hymn in the Niskevalya sastra of the eighth day of the Dasaratra.

B. KB (XXVI.12) cites the hymn for the above purpose.
The vinīyoga is based on Srutipramāṇa.

C. The hymn extols the mighty deeds of Indra without reference to any other divinity and therefore the hymn is appropriate in the sastra.

(3) A. ^{//}SS (XII.4.20) prescribes the Sūkta in the Sastra of the Brahmanācchamsin at the midday pressing on the last chandoma day instead of the Ahina sūkta.

B.C. The viniyoga is based on lingapramāṇa. The midday pressing is for Indra and therefore, the hymn accords with the context.

64. (D. The Maruts, H. Jagatī, R. Nodha Gautama, Rcs 15)

(1) A. [/]AS (VII.4.13) prescribes the hymn in the Āgnimāruta Sastra on the caturvinīsa day. ^{//}AS (VII.7.8) prescribes the Sūkta in the same context on the fifth day of the Abhiplava Śadaha. ^{//}SS (X.3.15) also prescribes the sūkta in the Āgnimāruta śastra on the second day of the Dasarātra.

B. AB (XX.4) prescribes the sūkta for ^{the} Maruts on the second day of the prsthya śadaha. KB (XIX.9) cites the hymn in the Āgni-māruta śastra on the caturvinīsa day. KB (XL.3) prescribes the sūkta in the Āgnimāruta-śastra on the second day of the Abhiplava-śadaha and KB (XXII.2) on the second day of the Prsthya śadaha.

C. The hymn suits the context, for it is addressed to the Maruts.

65. (D. Agni, M. Pañkti, R. Parāśara Saktya, Rcs 5)

(1) A. [/]AS (VIII,12.24) prescribes the sūkta to be included in the Vaiśvadeva śastra before the Vaiśvadeva sūkta on the tenth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāṇa and the hymn suits the context, for the Vaiśvadeva-śastra should have verses for all the deities.

71, 72, 73 (D. Agni, M. Trīṣṭubh, R. Pārśara Śāktya, Rcs 10)

(1) A. AS (IV. 13.7) prescribes these three Suktas in that portion of the Prātaraṇuvāka in the Agnistoma, which is addressed to Agni in the Trīṣṭubh metre.

B.C. For reference of AB, see under Sukta 1. (1) above.

74. (D. Agni, M. Gayatri, R. Gotama Rahugana, Rcs 9)

(1) A. AS (IV. 13.7) and SS (VI.4.1) prescribe the Sukta in that portion of the Prātaraṇuvāka, which is addressed to Agni in Gayatrī metre, in the Agnistoma.

B.C. For reference of AB and KB, see under Sukta 1. (1) above.

(2) A. AS (VI.10.3) and SS (X.2.2) prescribe the Sukta in the Ajya Śastra of the first day of the Prsthya Sadaha.

B. AB (XX.1) and KB (XXII.1) cite the sukta in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Both AB (loc. cit.) and KB (loc. cit.) remark that the hymn is appropriate in the context for it has the symbol of the first day in 'pra' in 'upaprayantah' (rc1)

(3) A. SS (XIV.51.12) prescribes the Sukta to be recited at the time of the churning of fire in the Agnistutekāha.

B.C. The vinīyoga is based on lingapramāṇa. The hymn suits the context for it refers to the fire being born in the words 'ud agnir vṛtrahājani' (rc 3)

75. (D. Agni, M. Gayatrī, R. Gotama Rahugana, Rcs 5)

(1) A. AS (IV.13) and SS (VI.4.1) prescribe the Sukta in the Gayatrī-part of the Agni-section of the Prātaraṇuvāka in the

B.C. For reference of AB and KB, see under Sūkta 1. (1) above.

76. (D. Agni, M. Tristubh, R. Gotama Rāhūgana, Rcs 5)

(1) A. AS (IV.13.7) cites the sukta in that part of the Prātaranuvāka which is addressed to Agni in the tristubh metre.

B.C. For reference of AB, See under Sūkta 1. (1) above.

77. (D. Agni, M. Tristubh, R. Gotama Rāhūgana, Rcs 5)

(1) A. AS (IV.13.7) prescribes the Sukta in that part of the Prātaranuvāka which is addressed to Agni in the tristubh metre.

B.C. For reference of AB, See under Sūkta 1. (1) above.

78. (D. Agni, M. Gayatrī, R. Gotama Rāhūgana, Rcs 5)

(1) A. SS (VI.4.1) prescribes the sukta in that part of the Prātaranuvāka which is addressed to Agni in the Gayatrī metre.

B.C. For reference of KB, See under Sūkta 1 (1) above.

79. (D. Agni, M. Tristubh (1-3), usnih (4-6), Gayatrī (7-12), R. Gotama Rāhūgana, Rcs 12)

(1) A. AS (IV.13.7) cites the Sukta in the Prātaranuvāka for Agni in the Gayatrī (7-12 rks), tristubh (4-6 rks) and usnih (1-3 rks) sections.

B.C. For reference of AB, see under Sūkta 1. (1) above.

80. (D. Indra, M. Pañkti, R. Gotama Rāhūgana, Rcs 16)

(1) A. AS (VII.12.9) and SS (I.VI.9) prescribe the Sukta in the Maruṭvatiya śastra of the fifth day of the Prāthya sadaha.

B. AB (XXII.1) and KB (XXIII.1) cite the Sukta in the above context. The vinīyoga rests on Srutipramāṇa.

C. AB (loc. cit.) and KB (loc. cit.) remarks that Pankti is a symbol of the fifth day and therefore, the hymn in Pañkti metre suits the day.

81. (D. Indra, M. Pañkti, R. Gotama Rāhūgana, Rcs 9)

(1) A. \overline{AS} (VI.12.16) and \overline{SS} (X. 6.16) prescribe the Sukta in the Niskevalya Śastra on the fifth day of the prsthya ś sadaha.

B. AB (XXII.3) and KB (XXIII.2) cite the Sukta in the same context. The viniyoga is based on Śrutipramāna.

C. Same as under 80. (1) above.

(2) A. \overline{SS} (XII.7.6) prescribes the Sukta in the Śastra of the Brāhmaṇacchamsin in place of the normal Vṛṣakapi Sukta at the Viśvajit.

B.C. The viniyoga is based on liṅgapramāna and the hymn is appropriate in the context, for it is addressed to Indra.

83. (D. Indra, M. Jagatī, R. Gotama Rāhūgana, Rcs 6)

(1) A. \overline{AS} (VI.4.10) prescribes the Sukta in the Śastra of the Brāhmaṇacchamsin at the third round in the Atiratra.

B.C. Same as under 51. (1) above.

85. (D. The Maruts, M. Jagatī (5, 12 Tristubh), R. Gotama Rāhūgana Rcs 12)

(1) A. \overline{AS} (VII.7.4) and \overline{SS} (XI.7.12) prescribe the Sukta in the Agnimaruta śastra on the fourth day of the Abhiplava ś sadaha.

B. KB (XXI.2) prescribes the Sukta for the above purpose. The viniyoga is based on Śrutipramāna.

C. The hymn has the symbol of the fourth day in 'pra' (re 1), according to KB (loc. cit.).

(2) A. ŚŚ (XI.12.15) prescribes the Sūkta for the Maruts on the first Svarasāman day in the Agnimaruta-sastra.

B.C. The viniyoga is based on lingapramāṇa and the hymn suits the context, for it contains the symbols of the Svarasāman day in the words 'arke' (ṛc 2) and 'divi' (ṛc 2).

86. (D. The Maruts, M. Gayatrī, R. Gotama Rāhugaṇa, Res 10)

(1) A. AS (VIII.11.4) and ŚŚ (X.11.9) prescribe the Sūkta in the Agnimaruta Sastra on third chandoma day of the Vyḍha type.

B. A.B (XXIV.2) and KB (XXVI.17) cite the Sūkta in the above context. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) remark that the hymn has the symbol of the ninth day in the word 'ksaya' (ṛc 1) and therefore is appropriate.

87. (D. The Maruts, M. Jagatī, R. Gotama Rāhugaṇa, Res 6)

(1) A. AS (V.20.6) and ŚŚ (VIII.6.4) prescribe the Sūkta in the Agnimaruta Sastra in the Agnistoma.

B.C. AB (XIII.11) and KB (XVI.7), dealing with the above context, simply state that a hymn to the Maruts is included in the Agnimaruta-sastra. But AB (XX.2) and KB (XX.2) cite the hymn for the same purpose on the first day of the Sadahas. The viniyoga is thus based on Śrutipramāṇa and suits the context.

88. (D. The Vaiśvedevas, M. Jagatī (8-10 Tristubh), R. Gotama Rāhugaṇa, Res 10)

(1) A. AS (V.18.5) and ŚŚ (VIII.5.16) prescribe the Sūkta in the Vaiśvedeva-sastra in the Agnistoma.

B.C. AB (XIII.7) simply says 'He recites to the Vaiśva-
devas' but further on it says 'He concludes with the last-verse &
Aditirdyaauraditirantarikṣam'; Thus it is clear that this Sukta is
meant.

KB (XVI.3) dealing with the Vaiśvadeva sastra simply says
'He recites the Vaiśvadeva' and does not mention any specific hymn,
but KB (XX.4) mentions this Sukta in the Vaisvadeva sastra on the
third day of the Abhiplava Śadaha. The vinīyoga is based on ~~Sra~~
Srutipramāṇa.

(2) A. ŚŚ (XI.15.9) prescribes the Sūkta in the Vaiśvadeva
Sastra in the Viśvajit, if it be performed as an ekāha sacrifice.

B.C. Agnistoma is the Prakṛti of the Ekāhas and as the
hymn is prescribed there in the Vaiśvadeva-sastra, it is also ~~xxx~~
appropriate in this context.

92. (D. Uṣas (1-15), The Āsvins (16-18), M. Jagatī (1-4),

Tristubh (5-12) and Uṣṇih (13-18), R. Gotama Rahūgana Rcs 18)

(1) A. Though the full sukta is not prescribed to be recited
at one place, but in accordance with its different metres, it is
divided into three parts and prescribed at three different sections
of the Prātaranuvāka. Thus, 1-4 is prescribed in the Jagatī section
5-12 in the Tristup section 13-18 in the uṣṇik section addressed to
the uṣas, (AS^{IV} 14-27) and 16-18 in the section addressed to the
Āsvins (AS^{IV} N. 15.2) of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

94. (D. Agni, M. Jagatī (1-14), Tristup (15, 16), R. Kutsa

Āgīresa, Rcs 16)

(1) A. ŚS (IV.2.10) prescribes the Sukta to be recited by the sacrificer, addressing all the sacred fires, in the anvadhāna, istis and animal sacrifices. ŚS (IV.2.14) states that this practice is recommended by the sage Arūṇi.

B.C. The vinīyoga is based on lingapramāṇa and the hymn being in praise of Agni, suits the context.

(2) A. AS (IV.13.7) prescribes the Sukta in the Jagati part of the section addressed to Agni at the Prātaranuṣṭhāna in the Agnistoma.

B.C. See under 1 (1) above.

(3) A. AS (VII.7.8) and ŚS (X.8.15) prescribe the Sukta in that part of the Agnimaruta śastra which is addressed to Agni Jātavedas on the sixth day of the Dāśarātra.

B. KB (XIII.8) prescribes the Sukta in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for the sixth day, for it has the same ending 'vayam tava' in its verses.

95. (D. Agni, M. Tristubh, R. Kutsa Āṅgīrasa, Rks 11)

(1) A. AS (IV.13.7) cites the Sukta in the Tristubh part of the Agni-section of the Prātaranuṣṭhāna in the Agnistoma.

B.C. See under 1 (1) above.

96. (D. Agni, M. Tristubh, R. Kutsa Āṅgīrasa Rks 9)

(1) A. AS (IV.13.7) prescribes the Sukta in the Tristubh part of the Agni-section of the Prātaranuṣṭhāna in the Agnistoma.

B.C. See under 1. (1) above.

(2) A. AS (VIII.8.9) prescribes the Sukta in that portion of the Agnimaruta-sastra which is addressed to Agni Jatavedas on the sixth day of the vyudha type of Dasaratra.

B. AB (XXII.10) prescribes the sukta in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the hhymn is appropriate for the sixth day, as it has the same endings in its rcs ('devā agnim dhārayan dravinodam'), which is a symbol of the sixth day.

97. (D. Agni, M. Gayatri, R. Kutsa Āngirasa, Rcs 8)

(1) A. AS (IV.2.9) prescribes the sukta to be recited by the sacrificer addressing ~~to~~ the sacred fires after the anvadhāna in an istī or animal sacrifice.

B.C. The viniyoga is based on lingapramāṇa and the hymn is suits the context for it prays to Agni to Purify.

98. (D. Agni Vaiśvanara, M. Tristubh, R. Kutsa Āngirasa, Rcs 3)

(1) A. AS (VIII.8.4) prescribes the sukta in the Vaiśvanara-part of the Agnimaruta-sastra on the fourth day of the vyudha type of Dasaratra.

B. AB (XXI.5) states the above prescription for the sukta. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for the fourth day, as it contains the word 'Jata^h' (rc 1), which is a symbol of this day.

99. (D. Agni, M. Tristubh, R. Kāśyapa Mārīca, Rc 1)

(1) A. ĀS (VII.1.14) prescribes this sukta having only one rc to be recited in the beginning of the Jātavedas part of the Āgni-māruta-sastra, in the Daśarātra.

B.C. AB (XX.2) cites the rc for the same purpose on the first day. The vinīyoga is based on Śrutipramāṇa and suits the context as it is benedictory.

100. (D. Indra, M. Tristubh, R. Rjṛāśva-Ambarīṣa-Sahadeva-Bhayamāna-surādhas, sons of Vṛṣagiras Rcs 19)

(1) A. ĀS (VIII.1.14) and SS (X.8.6) prescribe the hymn in the Marutvatīya-sastra on the sixth day of the Daśarātra.

B. AB (XXII.7) and KB (XXIII.6) cite the hymn to the same end. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) and KB (loc. cit.) remark that the hymn suits the sixth day, as it has the same ending in its verses (marutvān nobhavatvindra utī), which is a symbol of this day.

(2) A. SS (X.11.12) prescribes the hymn in the Marutvatīya-sastra on the ^{ninth} day of the samudha type of Daśarātra.

B. KB (XXVI.16) cites the next hymn in the above context and not this one. The vinīyoga is based on liṅgapramāṇa.

C. According to KB (loc. cit.), the hymn however is appropriate for the ninth day, as it has the same ending in its rc, which is a symbol of the ninth day also.

101. (D. Indra, Marutvant, M. Jagatī (1-7), Tristubh (8-11), R. Kuśa Agnirasa Rcs 11)

(1) A. ĀS (VIII.7.23) and SS (X.11.6) cite the Sukta in

B. AB (XXIV.1) and KB (XXVI.16) prescribe the Sūkta in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Same as under 100 (2) above.

102. (D. Indra, M. Jagatī (1-10), Tristubh (11), R. Kutsa Āṅgīrasa, Rks 11)

(1) A. ŚŚ (X.10.6) prescribes the sukta in the Niskevalya - sastra on the eighth day of the Daśarātr .

B.C. KB (XXVI.12) states the above vinīyoga, which is thus based on Śrutipramāṇa and it is appropriate for it contains the word 'mahah' (Rc 1), which is a symbol of this day.

103 (D. Indra, M. Tristubh, R. Kutsa Āṅgīrasa, Rcs 8)

(1) A. AS (VII.7.24 ; and ŚŚ (X.11.7) prescribe the Sūkta in the Niskevalya Śastra on the ninth day of the Daśarātra.

B.C. AB (XXIV.2) and KB (XXVI.16) prescribe the Sūkta in the above context. The vinīyoga is based on Śrutipramāṇa and is is appropriate as there is repetition in 'Paraman Paraśai' (Rc 1).

104. (D. Indra, M. Tristubh, R. Kutsa Āṅgīrasa, Rcs 9)

(1) A. AA (V.3.1.2) and ŚŚ (XVIII.19.9) prescribe the Sūkta in the Niskevalya Śastra in the Mahāvṛata.

110. (D. The Bhṛas, M. Jagatī (1-4, 6-8), Tristubh (5-9), R. Kutsa Āṅgīrasa, Rcs 9)

(1) A. AS (VII.7.3) and ŚŚ (X.8.18) prescribe the Sūkta in that part of the Vaiśvadeva Śastra which is addressed to the Bhṛas on the fourth day of the Abhiplava Śadaha (AS) and of the Daśarātra (ŚŚ) of the Samāha-type .

B.C. The vinīyoga is not mentioned by ^{AB}AS or ^{KB}SS. Hence it may be taken as based on līṅgapramāṇa and the hymn is appropriate as it is addressed to the Ṛbhus.

(2) A. ^{SS} (XI.5.4) cites the sukta in the Vaiśvadeva-śāstra on the second day of the Abhiplava Śaḍaha.

B. KB (XX.3) lays down the above vinīyoga for the sukta. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn suits, the context, for it contains the word 'ut', which is a symbol of this day.

(3) ^{SS} (XVI.20.16) cites the hymn in Vaiśvadeva-śāstra of the second day of a two-day Soma-yāga.

B.C. The vinīyoga is based on līṅgapramāṇa and as it contains the word 'ut' which according to KB (XX.3) is the symbol of the second day.

(4) KB (XXI.5) cites the sukta in the Vaiśvadeva śāstra on the fifth day of the Abhiplava Śaḍaha.

111. (D. The Ṛbhus, M. Jagatī (1-4), Tristubh (5), R. Kutsa Agirasa, Rcs 5)

(1) A. ^{AS} (V.18.5) and ^{SS} (VIII.3.14) prescribe the Sukta in the Vaiśvadeva-śāstra in the Āgnistoma.

B.C. AB (XIII.6) simply states ' he recites a hymn for the Ṛbhus '. The vinīyoga is based on līṅgapramāṇa and the hymn is appropriate, as it is addressed to the Ṛbhus.

(2) AB (XL.4) and KB (XIII.2) cite the hymn in the Vaiśvadeva-śāstra on the second day of the Prathya śaḍaha.

(3) KB (XX.4) prescribes the Sukta in the Vaiśvadeva-śāstra on the third day of the Abhiplava Śadaha.

112. (D. The Āsvins. M. Jagatī (1-23), Tristubh (24, 25) R. Kutsa Āngirasa, Rcs 25)

(1) A. AS (IV. 6.3) and SS (V. 9.24) cite the Sukta to be recited in praise of the Pravargya in the Agniṣṭoma.

B. AB (IV.4) and KB (VIII.6) cite the Sukta in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.), the hymn is appropriate in the context, firstly because it contains the word 'gharma' (Ac 1) and secondly because it is in Jagatī metre, which is a symbol of the cattle and thus the sacrificer through this hymn finds support in cattle.

(2) A. AS (IV.15.7) and SS (VI.6.12) prescribe the Sukta in the Jagatī-part of the Āsvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

(3) AS (IX.11.19) cites the sukta in the Śāstra of the Acchāvaka in the uktha in the Āptoryāma.

B.C. AB (XIV.33) and KB (XXX.11) take a very brief notice of the Āptoryāma. The vinīyoga is based on līṅgapramāṇa. As the extra uktha-stotra is for the Āsvins, the extra-śāstra of the Acchāvaka is also for the same deity.

113. (D. uṣas, M. Tristubh, R. Kutsa Āngirasa, Rcs 20)

(1) A. AS (IV.14.2) cites the sukta in the tristubh-part of the uṣas-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1. (1) above.

114. (D. Rudra, M. Jagatī (1-9), Tristubh (10-11), R. Kutsa

Āṅgīrasa, Rks 11)

(1) A. ŚŚ (IV.20.2) cātes the Sukta in paying reverence to Rudra in the Śulagava & sacrifice.

B.C. The viniyoga is based on liṅgapramāṇa and the hymn is appropriate in the context for it praises and invokes Rudra for his blessings.

115. (D. Sūrya, M. Tristubh, R. Kutsa Āṅgīrasa, Rcs 6)

(1) A. AS (VI.5.18) and ŚŚ (IX.20.22) prescribes the Sukta in the Āsvina śastra in the Atirātra.

B.C. AB 9 XVII.3) cites the Sukta in the above context. The viniyoga is based on Śrutipramāṇa and the hymn is appropriate in the context for it praises and prays to Sūrya.

118. (D. The Āsvins, M. Tristubh, R. Kaksīvan Ausīya, Rcs 25)

(1) A. AS (IV.15.2) and ŚŚ (VI.6.6) prescribe the three hymns in the Tristubh part of the Āsvina section of the Prātaranuṣṭoma in the Agnistoma.

B.C. See under 1. (1) above.

119. (D. The Āsvins, M. Jagatī, R. Kaksīvan Ausīja, Rcs 10)

(1) A. AS (IV.15.2) prescribes the Sukta in the Jagatī-part of the Āsvina-section of the Prātaranuṣṭoma in the Agnistoma.

B.C. See under 1. (1) above.

121. (D. The Viśvedevas, M. Tristubh, R. Kaksīvan Ausīja, Rcs 15)

(1) A. SS (XI.12.13) prescribes the hymn in the Vaiśva-deva-sastra on the third Svarasaman day .

B. KB (XXIV.9) cites the Sukta in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate in the context for it contains 'ka' which denotes Prajāpati and the Svarasamans are Prajāpati.

122. (D. The Viśvedevas, M. Tristubh, R. Kaksīvan Ausija, Rcs 15)

(1) A. SS (XI.12.13) ~~prescribes~~ prescribes the Sukta in the Vaiśva-deva-sastra on the first Svarasaman day.

B. KB (XXIV. 9) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under 121. (1) above.

123-124. (D. Uṣas, M. Tristubh, R. Kaksīvan Ausija, Rcs 15 each)

(1) A. AS (IV.14.2) prescribes the Sukta in the Tristubh-part of the uṣas-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under 1. (1) above.

126. (D. Agni, M. Atyasti, R. Paruoḥāpa Daivodāsi, Rcs 8)

(1) A. AS (VIII.1.9) and SS (I.8.1) prescribe the Sukta as the Ajya Sastra on the sixth day of the Prsthya sadaha.

B. AB (XXII.7) and KB (XXIII.6) both cite the Sukta as the Ajya-sastra on the sixth day of the Prsthya Sadaha. The viniyoga is based on Śrutipramāṇa.

C. Both the Brahmanas (loc. cit.) remark that the hymn is appropriate on the sixth day, as it is in an aticchandas metre, which

129. (D. Indra, M. Atyastī (1-7,10), Atisakvārī (8, 9), Astī, (11), R. Paruccheṇa Daivodāsi, Rcs 11)

(1) A. AS (VIII.1.14) and SS (X.6.6) prescribe the Sukta in the Marutvatiya Sastra on the sixth day of the Prsthya sadaha.

B. AB (XXII.7) and KB (XXIII.6) both cite the Sukta in the Marutvatiya Sastra on the sixth day of the Prsthya sadaha. The viniyoga is ḡ. based on Śrutipramāṇa.

C. Same as under 128. (1) above.

130. (D. Indra, M. Atyastī (1-9), Tristubh (10), R. Parucchāpa Daivodāsi, Rcs 10)

(1) A. AS (VIII.1.17) and SS (X.8.9) prescribe the Sukta in the Viskevalya Sastra on the sixth day of the Prsthya sadaha and the Dasaratra respectively.

B. AB (XXII.8) and KB (XXIII.7) both cite the Sukta in the Niskevalya Sastra on the sixth day of the Prsthya sadaha. The viniyoga is based on ḡ. Śrutipramāṇa.

C. Same as under 128 (1) above.

131. (D. Indra, M. Atyastī, R. Parucchāpa Daivodāsi, Rcs 7)

(1) A. AS (VII.11.40) states that the Sukta is to be divided into three treas, viz. 1-3, 3-5 and 5-7. These treas are to be recited by the Maitravaruna the Brāhmaṇacchessin and the Acchāvaka respectively in their Sastras after the āmbhaniya verses at the midday pressing on the sixth day of the Prsthya sadaha.

B. The midday-pressing is for Indra and the Hotrakas, also recite for the same deity. The viniyoga is based on līṅgapramāṇa.

G. The hymn is appropriate in the context of the sixth day for it is in an aticchandaa metre, which according to AB (XXII.7) is a symbol of the sixth day.

137. (D. Mitra and Varuna, M. Atisakvari, R. Parucchapa Daivodasi, Rcs 3)

(1) A. The Sūkta is made up of only one trca. AS (VIII.1.12) prescribes the trca in the Prauga śastra on the sixth day of the Daśarātra.

B. AB (XXII.7) states the above vinīyoga for the trca. The vinīyoga is based on Śrutipramāṇa.

C. Same as under 131. (1) above.

140. (D. Agni, M. Jagatī (1-11), Tristubh (12-13), R. Dīrghatanas Aucathya, Rcs 13)

(1) A. AS (IV.13.7) employs the sukta in the Jagatī-part of the Agni-section of the Prtaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

(2) A. SS (XI.14.36) prescribes the Sūkta to Jatavedas in the Agnimaruta Śastra on the Vigraha day.

B. KB (XIV.9) cites the Sūkta in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn has the symbol of the day in 'Jyotirathas sukravarṇas tamoḥana' (rc 1) and is therefore appropriate in the context.

141. (D. Agni, M. Jagatī (1-11), Tristubh (12, 13), R. Dīrghatanas Aucathya, Rcs 13)

(1) A. AS (IV.13.7) prescribes the Sūkta in the Jagatī-part

B.C. Same as under 1 (1) above.

142. (D. Agni Samiddha (1), Tanūmapāt (2), Narasāmsa (3), Idā (4) Barhis (5), The Divine Doors (6), Usas and Nakta (7), The two Divine Invokers (8), The three Goddesses (9), Tvastra (10), Vanaspati (11), Svāhākrtis (12), Indra (13), M. Anustubh, R. Dīrghatamas Aucathya, Rcs 13)

A.B.C. See under 13, (1) above. This is the Aprī hymn of the Āngirasas.

143. (D. Agni, M. Jagatī (1-7), Tristubh (8), R. Dīrghatamas Aucathya, Rcs 8)

(1) A. AS (IV.13.7) includes the Sūkta in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

(2) A. AS (V.20.6) and SS (VIII.6.6) employ the Sūkta to Jatavedas in the Agnimaruta-sastra in the Agnistoma.

B.C. AB (XI.2) cites the Sūkta to Jatavedas in the context of the first day of the Prsthya Śadaha, but at the end of the section remarks that the Āgnimaruta { the first day of the Prsthya Śadaha } is the same as in the Agnistoma, thus confirming the application of the sūkta in the Āgnimaruta sastra of the Agnistoma. KB (XXII,1) cites the sūkta for Jatavedas in the Āgnimaruta sastra on the first day of the Prsthya śadaha. The vinīyoga is based on Śrutipramāṇa.

144. (D. Agni, M. Jagatī, R. Dīrghatamas Aucathya, Rcs 7)

(1) A. AS (IV.13.7) and SS (VI.4.11) prescribe the Sūkta in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

(2) A. ŚS (XI.4.13) employs the Sūkta to Jatavedas in the Agnimaruta sastra on the first day of the Abhiplava sadaha.

B. KB (X.2) lays down the above viniyoga for the Sūkta.
The viniyoga is based on Srutipramāṇa.

C. According to IB (loc. cit.), the hymn is appropriate for the first day, as it contains its symbol 'pra' (rc. 1).

145. (D. Agni, M. Jagatī (1-4), Tristubh (5), R. Dīrghatamas Aucathya, Rcs 5)

(1) A. AS (IV.13.7) employs the Sūkta in the Jagatī-part of the Agni section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

146-148. (D. Agni, M. Tristubh, R. Dīrghatamas Aucathya, Rcs 5 each)

(1) A. AS (IV. 13.7) includes the three suktas in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

150. (D. Agni, M. Usnih, R. Dīrghatamas Aucathya, Rcs 3)

(1) A. AS (IV.13.7) and ŚS (VI.4.9) include the Sūkta in the Usnih-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

154. (D. Visnu, M. Tristubh, R. Dīrghatamas Aucathya, Rcs 6)

(1) A. AS (VII.9.4) and ŚS (IX.4.4) prescribe the Sūkta in the extra sastra of the Acchāvāka at the third-pressing on the ukthya days of the Abhiplava sadaha and in the ukthya respectively.

B.C. AB (XV.6) and KB (XVI.6) and (XVI.11) state that at the third-pressing the Acchāvaka recites for Indra and Viṣṇu. The vinīyoga is thus based on this lingapramāṇa and the hymn is appropriate in the context, as it indirectly refers to Indra ~~also~~ also in 'tā vai^m vāstūny^l usmasi gamadhyaⁱ' (rc 6)

(2) A. ŚS (VI.11.5) prescribes the six verses of the hymn as the anuvākyas and yajyas of the offering of omentum, puroḍāsa and the parts of the animal respectively in an optional animal-sacrifice for Viṣṇu.

B.C. The vinīyoga is based on lingapramāṇa and the rcs are appropriate only because they are in praise of Viṣṇu.

155. (D. Viṣṇu, M. Jagatī, R. Dīrghatamas Aucathya, Rcs 6)

(1) A. AS (VII.9.4) and SS (IX.4.5) prescribe the Sukta in the ^{uktha} extra śāstra of the Acchāvaka on the Ukthya days of the Abhiplava śadaha and the ukthya respectively.

B.C. Same as under 154. (1) above.

156. (D. Viṣṇu, M. Jagatī, R. Dīrghatamas Aucathya, Rcs 5)

(1) A. AS (VI.1.2) and SS (XII.26.18) prescribe the Sukta in the Śāstra of the Acchāvaka at the third pressing in the ukthya and on the last two chandoma days of the Dasaratra respectively.

B.C. Same as under 154. (1) above.

157. (D. The Asvins, M. Jagatī (1-4), Triṣṭubh (5-67), R. Dīrghatamas

Rc Aucathya, Rcs 6)

(1) A. AS (IV.15.2) includes the Sukta in the Jagati-part of the Asvina-section of the Prataranuvaka in the Agnistoma.

B.C. See under 1. (1) above.

159. (D. Dyāvāprthivī, M. Jagatī, R. Dirghatamas Aucathya, Rcs 5)

(1) A. AS (V.15.5) and SS (VIII.3.11) cite the Sukta in the Vaiśvadeva-sastra in the Agnistoma and on the first day of the Sadahas.

B. AB (XX.2) cites the hymn for Dyāvāprthivī on the first day of the Prsthya Sadaha. KB (XX.2) cites the Sukta to be recited for Dyāvāprthivī on the first day of the Abhiplava Sadaha. KB (XXII.1) cites the Sukta in the above context on the first day of the Prsthya Sadaha. The vinijoga is based on Srutipramāna.

C. According to AB (loc. cit.) and KB (loc. cit.), the hymn is appropriate for the first day, as it contains its symbol 'Pra' (rc 1).

160. (D. Dyāvāprthivī, M. Jagatī, R. Dirghatamas Aucathya Rcs 5)

(1) A. AS (VII.4.12) prescribes the Sukta in the Vaiśvadeva-sastra on the caturvīṣa day, SS (I.3.14) employs the Sukta in the Vaiśvadeva-sastra on the ~~Mahavrata~~ second day of the Dasaratra. SS (XVII.22.5) cites the Sukta in the Vaiśvadeva-sastra in the Mahavrata.

B. AB (XX.4) cites the sukta in the Vaiśvadeva-sastra on the second day of the Prsthya Sadaha. KB (XIX.9) employs the sukta in the Vaiśvadeva sastra on the Caturvīṣa day. KB (IX.3,

XX 1.2) cites the hymn in the above context on the second and fourth days of the Abhiplava sadaha. KB (XXI.2) cites the Sūkta in the Vaiśvadeva sāstra on the second day of the Prsthya Sadaha. KB (XXV.9) employs the hymn in the Vaiśvadeva sāstra ^{on} in the Visuvant ^{day}. The viniyogas are based on Srutipramāṇa.

C. The hymn is appropriate for the above-~~a~~ mentioned occasions, as it contains the symbols of those days.

161. (D. The Bhṛuṣ, M. Jagatī (1-13), Tristubh (14), R. Dīrghatamas R̥as Aucathya, R̥as 14)

(1) A. SS (X.8.14) employs the Sūkta in the Vaiśvadeva sāstra on the sixth day of the Dasamātra. It is to be noted that AS (VIII.8.8) cites only the first 13 r̥as in the context and leaves out the last r̥a as it is in a different metre than the first, 13 r̥as.

B. KB (XIX.9; XXI.4; XXIII.8; and XXV.9) cites the hymn in the Vaiśvadeva-sāstra on the Caturvīṃśa day on the sixth day of the Abhiplava Sadaha, on the sixth day of the Prsthya Sadaha and on the Visuvant ⁿ day respectively.

C. According to KB (XXI.4), the hymn is appropriate for the sixth day, as it contains a repetition in { 'Kim̐ sresthah̐ Kim̐ yavisthah̐ (r̥a 1), which is a symbol of the sixth day.

(2) SS (XVIII.22.6) cites the Sūkta in the Vaiśvadeva Sāstra, in the Mahāvṛata.

162. (D. Asva, M. Tristubh (1, 2, 4, 5, 7-22), Jagatī (3, 6), R. Dīrghatamas Aucathya, R̥as 22)

(1) A. AS (X.8.7) and SS (XVI.3.22)

B. SB (XIII.5.1.18) cites the hymn for the same purpose.
The viniyo a is based on Srutipramāṇa.

C. The hymn is not only in praise of the horse, but seems to be composed for this sacrifice.

164. (D. The Visvedevas, M. Jagatī (12, 15, 23, 29, 26, 41) ,
Paṅkti (42) , Anuṣṭubh (51) , Tristubh (all the rest) ; R.
Dirghatamas Aucathya, Rks 52).

(1) A. SS (XVIII.22.7) cit^es the Sūkta in the Vaisvadeva-
sastra in the Mahāvṛata.

B. AA (I. 5.3 and V.3.2) ^{and ŚĀ (II.18)} employs the Sūkta in the above
context and thus the prescription of SS is based on Srutipramāṇa.

C. As the Sūkta has for its subject various divinities,
it is fittingly prescribed in the above context.

165. (D. Indra Marutvant, M. Tristubh, R. Agastya Maitravaruṇa Res 15)

(1) A. AS (VI, 6.14; VII.3.3; VII.7.6; VII.6.6; IX.8.9; IX.
9.6; IX.10.3) prescribes the Sūkta in the Marutvatiya Sastra the
in the Samsava, Caturvimsaka day, fifth day of the Abhiplava Sadaha, the
Visuvant; Vyoma, Visvedeva and Pāṇcasaradiya Ekahas; Vajapeya and the
Anirukta Ekaha respectively.

SS (X.9.12; XI.2.4; XI.11.9; XI.13.20; XIII.5.15; XIV.39.9;
XV.2.9; XV.7.1) employs the Sūkta in the Marutvatiya-sastra on the
seventh day of the Dasaratra, on the Caturvinisa day, on the second
Svarasaman-day, on the Visuvant day, in the Samsava, in the Rasi and
Maraya Ekahas, in the Vajapeya, in the Brahmatisava respectively.

B. AA (V.1.1) cites the hymn in the Marutvatiya Sastra of the Mahavrata. AB (XXIII.1) cites employs the hymn in the Marutvatiya Sastra on the Caturvimsa day. KB (XIX.9; XXIV 5; XXV.3; XXV..11; XXVI.9) cites the Sukta in the Marutvatiya Sastra on the Caturvimsa day, in the Svarasaman day, in the Visuwa Day, in the Visvajit and the first Chandoma day respectively.

Thus the employment of the hymn in the Marutvatiya sastra is based on Srutipramana.

C. The dialogue between Indra and the Maruts in the hymn is introduced with a view to show the close ^{association} of the Maruts with Indra. Thus the Sukta fits in well in the Marutvatiya sastra.

169. (D. Indra, M. Tristubh (except 2 which is in Viraj), R. Agastya Maitraverun, Res 8)

(1) A. AS (VIII.7.22) prescribes the sukta in the Marutvatiya sastra on the second chandoma day (i.e. the eighth day) of the Dasaratra. SS (X.10.5) has the same viniyoga for the Sukta.

B. AB (XXIII.3) and KB (XXVI.12) cite the hymn in the above context. Hence the viniyoga is based on Srutipramana.

C. The hymn, being in praise of Indra with whom the Maruts are in close association is appropriate in the context.

173. (D. Indra, M. Tristubh), R. Agastya Maitravaruni, Res 15)

(1) A. AS (VIII.7.23) and SS (X.11.6) employ the Sukta in the Marutvatiya sastra on the third chandoma day (i.e. the ninth day) of the Dasaratra.

B. AB (XXIV.1) and KB (XXVI.16) provide the Srauta-pramāṇa for the above vinīyoga.

C. According to AB (loc. cit.) in the hymn the symbol of the ninth day is Svah in 'Svarvat' (rc 1), but according to KB (loc. cit.), the symbol is 'Sama' (rc 1).

(2) A. SS (XI.11.9) prescribes the hymn in the Marutvatīya śastra on the third Svarasāman day.

B. KB (XXIV. 5) provides the 'Srauta basis for the above application.

C. According to KB (loc. cit.), the hymn is appropriate in the context for it contains 'ka' in 'karma' (rc 4), which is a symbol of Prajāpati and the Svarasāmans belong to Prajāpati.

174. (D. Indra, M. Tristubh, R. Agastya Maitrāvaruṇā, Rcs 10)

(1) A. SS (XIV. 25.5) prescribes the hymn for the Niskevalya śastra in the Virāj Ekaha. Vasistha is said to be the seer of this Kāmya Ekaha (SS XIV. 25.1).

B.C. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context for it extols the mighty deeds of Indra.

177. (D. Indra, M. Tristubh, R. Agastya Maitrāvaruṇi, Rcs 5)

(1) A. SS (XVII.9.5) prescribes the sūkta in the Niskevalya śastra in the Mahāvṛata.

B.C. Same as under 176^u (1) above.

180. (D. The Asvina, M. Tristubh, R. Agastya Maitrāvaruṇi, Rcs 10)

(1) A. AS (IV.15.2) and SS (VI.6.6) include the hymn in the tristubh-part of the Asvina-section of the Prataranuvāka in the Agnistoma.

B.C. See under 1 (1) above.

181. (D. The Asvins, M. Tristubh, R. Agastya Maitrāvaruni, Res 9)

(1) A. $\bar{A}S$ (IV.15.2) and SS (VI.6.6) include the hymn in the tristubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

182. (D. The Asvins, M. Jagatī (^{except} prat 6, 8 tristubh), R. Agastya Maitrāvaruni, Res 8)

(1) A. $\bar{A}S$ (IV.15.2) includes the Sūkta in the Jagatī-part of the Asvina-section of the Prātaranuvāka ⁱⁿ at the Agnistoma.

B.C. See under 1. (1).

183-184. (D. The Asvins, M. Tristubh, R. Agastya Maitrāvaruni, Res 6 each)

(1) A. $\bar{A}S$ (IV.15.2) and SS (VI.6.6) include these two hymns in the tristubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1. (1).

185. (D. Dyāvaprāthivya, M. Tristubh, R. Agastya Maitrāvaruni, Res 11)

(1) A. $\bar{A}S$ (VII.7.8) includes the hymn in the Vaisvadeva-sastra on the sixth day of the Abhiplava sadaha. SS (X.8.14) also of cites the hymn in the Vaisvadeva sastra on the sixth day of the Dasaratra.

B. AA (I.5.3) includes the hymn in the Vaisvadeva sastra ⁱⁿ of the Mahavrata. AB (XXII.8) and EB (XXIII.8) cite the hymn in the Vaisvadeva-sastra on the sixth day of the Prsthya Sadaha. Thus the viniyoga of the Sūkta is based on Srutipramāṇa.

C. According to AB (loc. cit.), the symbol of the sixth day in the hymn is the same ending ('no abhvat') in its ~~re~~ res, while according to KB (loc. cit.), the symbol is the repetition involved in the words {pūrvah and 'aparayoh' (rc 1).

188. (D. Iāhma (1), Tanūnapāt (2), Ida (3), Barhis (4), The Divine Doors (5), Usas and Nakta (6), The two Divine Invokers (7), The three Goddesses (8), Tvastr (9), Vanaspati (10), Svahākritis (11), M. Gayatrī, R. Agastya Maitrāvaruni, Res 11).

A.B.C. See under 13. (1) above. It is the Aprī hymn of the Agastyas.

189. (D. Agni, M. Tristubh, R. Agastya Maitrāvaruni, Res 8)

(1) A. ĀS (IV.13.7) includes the Sūkta in the tristubh-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under 1. (1) above.

190. (D. Brhaspati, M. Tristubh, R. Agastya Maitrāvaruni, Res 8)

(1) A. ŚS (XII.12.8) prescribes the hymn for the Uktha-sastra of the Brāhmanacchamsin on the third day of the Prsthya sadaha.

B.C. KB (XVI.11) states that the Sastra of the Brāhmanacchamsin at the third-pressing is for Indra and Brhaspati. Thus the viniyoga is based on lingapremāna and the hymn suits the context for it is in praise of Brhaspati.

Mandala II

1. (D. Agni, M. Jagatī, R. Gr̥tsamada Saunaka, Rks 16)

(1) A. AS (IV.13.7) includes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B. For reference of AS, see under 1, Mandala 1. The prescription is based on lingapramāṇa.

C. The hymn, being addressed to Agni, is suits the context.

(2) A. SS (XI.9.8) employs the hymn in the Āgnimāruta-sastra on the sixth day of the Abhiplava Sadaha.

B. KB (XXI.4) cites the hymn in the above context. Thus the prescription is based on Srutipramāṇa.

C. KB (XXI.4) remarks 'Sarvarūpāṇi vai s̥asthamahāḥ'. In this hymn Agni is said to be born out of the waters, stones, forests and vegetations, is the representative of all the priests, even of all the Gods. Thus the sarvarūpata of Agni is described in this hymn and hence it suits the sixth day.

2. (D. Agni, M. Jagatī, R. Gr̥tsamada Saunaka, Rcs 15)

(1) A. AS (IV.13.7) and SS (VI.4.11) include the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under Sūkta 1, Mandala 1.

(2) A. AS (VII.4.13) SS (XI.2.11) and SS (XVI.20.16) prescribe the hymn to Jatavedas in the Āgnimāruta-sastra on the śabara-Caturvimsa-day and on the second day of the Dasaratra.

B. AB (XX.4) and KB (XIX.9) and KB (XX.3) cite the hymn in the above contexts and are the ^{1a}Srūta basis of the above ~~prescription~~ prescription of AS and SS.

C. The first verse of the hymn speaks of Agni Jātavedas ('yajñena vardhata jātavedasamagnim....'). Hence the hymn accords well with the context.

3. (D. Aprī-hymn-samiddha Agni (1), Narā^mṇisa (2), Ida (3), Barhiṣ (4), Devī⁷dvarah (5), Usā⁷ṇaktā (6), Dairya^{K U H} Plotarau (7), The three Goddesses Sarasvatī, Ida and Bharatī (8), Tvastṛ (9), Vanaspatī (10), Svahakṛitī (11), M. Tristubh, Jagatī (7), R. Gr̥tsamada saunaka, Rcs 11).

(1) A. AS (III.2.6) prescribes this hymn as the Aprī Sūkta of the Sumakas. SS (V.16.5) states 'Aprīyah Prayājayājyāh yadārseyo yajamanah'. In the Animal sacrifice there are eleven prayajas and each verse of the Aprī hymn is the yājya of each prayaja respectively.

B. AB (VI.4) mentions the divinities of the eleven prayajas and prescribes verses of the Aprī hymn as yājyas for these divinities and remarks 'tābhir yatha rasy aprīniyat...'. KB (X.3) mentions eleven prayajas and the use of the Aprī verses as yājyas at the prayajas. Thus the prescription is directly mentioned by the Sruti and is based on Srāutaśāstra.

C. As the verses of the hymn invoke the divinity of each of the eleven prayajas, their application of as yājyas for the divinities accords well with the context.

4. (D. Agni, M. Tristubh, R. Somahuti Bhargava, Res 9)

(1) A. ¹AS (IV.13.7) prescribes the hymn in the Tristubh-
part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under Sūkta 1. Mandala I.

(2) A. ¹¹SS ' X.5.24) prescribes the hymn in the Āgnimāruta-
sastra on the fourth day of the Dasarātra.

B. KB (XXII.9) cites the sūkta in the Āgnimāruta Sastra
on the fourth day of the Prsthya Sadaha. Thus the application of the
hymn in the Āgnimāruta sastra on the fourth day of Dasarātra ^{the} _{is} based on
Srutipramāna.

C. The hymn, being addressed to Agni Jātavedas is appropriate
in the context.

5. (D. Agni, M. Anuṣṭubh, R. Somahuti Bhargava, Res 8)

(1) A. ¹AS (IV.13.7) and ¹¹SS (VI.4.3) prescribe the hymn
in the Anuṣṭubh-part of the Agni-section of the Prātaranuvāka in the
Agniṣṭoma.

B. See under Sūkta 1., Mandala I.

C. The application is appropriate as the hymn is addressed
to Agni.

(2) A. ¹AS (VII.2.1) and ¹¹SS (VII.6.1) prescribe the Sūkta as
the Ajya Sastra ^{of} on the Caturvimsa day and on the second day of the
Abhiplava Sadaha, *respectively*

B. AB (XVII. 6-7) deal with the Caturvimsa day, but
specific hymns for the Sastras are not prescribed therein. AA (1.1.1)
prescribes the Sūkta as Ajya Sastra in the Mahāvratā for one who desires

cattle and off spring. AB (loc. cit.) remarks that 'yadvai Caturvimsas tanmatravratam', and on this analogy is based this application of the hymn. Thus the viniyoga is based on Śrutipramāṇa.

C. The applicability of the hymn in the Ājya sastra rests on the fact that Agni the Hotr is lauded and invoked in this hymn.

(3) A. SS (XI.7.1) prescribes the hymn as the Ājya-sastra on the fourth day of the Abhiplava Saḍaha.

B. KB (XXI.2) cites the hymn in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The same as in (2) above.

6. (D. Agni, M. Gayatri, R. Somahuti Bhargava, Rcs 8)

(1) A. AS (IV.13.7) prescribes the hymn in the Gayatri-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under 5 (1) above.

7. (D. Agni, M. Gayatri, R. Somahuti Bhargava, Rcs 6)

(1) A. AS (IV.13.7) prescribes the hymn in the Gayatri-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under 5 (1).

9-10. (D. Agni, M. Tristubh, R. Gṛtsamada Saṃnaka, Rcs 8 each)

(1) A. AS (IV.13.7) prescribes the two hymns in the tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under 5 (1).

11. (D. Indra, M. Tristubh, R. Gṛtsamada Saṃnaka, Rcs 21)

(1) A. AS (VII.11.25) and SS (I.5.8) prescribe the hymn in the Maruṭvatiya Sastra on the fourth day of the Prsthya Saḍaha and of

B. AB (XXI.4) and KB (XXII.7) both prescribe the hymn in the Marutvatiya sastra on the fourth day of the Prsthya Sadaha. Thus the vinivoga is based on Srutipramana.

C. As ^{with the Maruts} Indra is mainly lauded and invoked in the ~~Mar~~ Marutvatiya sastra, this hymn addressed to ^{with the Maruts} Indra is appropriate in the Sastra.

12. (D. Indra, M. Tristubh, R. Gṛtsamada Saumaka, Recs 15)

(1) A. ^{-/}AS (VI.6.15) and ^{//}SS (XIII.5.16) cite the hymn as the Niskevalya sastra in Samsava.

B. TS (VII.5.5.2) cites the hymn in the above context. Thus the vinivoga is based on Srutipramana.

C. The hymn besides lauding the mighty deeds of Indra, has a reference to Samsava in 'yam krandasi samyatī vihvayete, pare' vara ubhaya amitra etc. (rc 8). Therefore, the hymn is appropriate in the context.

(2) A. ^{-/}AS (VII.7.1) and ^{//}SS (X.4.11) cite the hymn in the Niskevalya sastra on the third day of the Prsthya Sadaha and the Dasaratra respectively.

B. AB (XXI.2) and KB (XXII.4) prescribe the hymn in the above context and thus, form the Srauta basis for the above vinivoga of ^{-/}AS and ^{//}SS.

C. As the very name Niskevalya suggests, it is a laud for Indra which ^{only} is solely for Indra and no other divinity should have a share in it. This hymn does not mention any other divinity than Indra and lauds Indras exploits. Therefore, it suits the context.

Both the Brahmanas (loc. cit.) remark that the hymn is appropriate for the third day, for as it has the same ending in its verses-- 'Sa Janāsa Indrah'; they state that it was through this hymn that Grtsamada went to the dear abode of Indra.

(3) A. SS (XVIII.19.4) prescribes the Sūkta for the Niskevalya Sastra in the Mahāvratā.

B.C. AA (V.3.1) cites the Sūkta in the above context, hence the vinīyoga is based on Srutipramāṇa and it is appropriate in the context, for it lauds the mighty deeds of Indra alone.

15. (R. Indra, M. Jagatī (1-12), Tristubh (13), R. Grtsamada Saumaka, ~~and SS (IX.4.3)~~ Res 13)

(1) A. AS (VI.1.2) and SS (IX.4.3) cites the hymn in the Sastra of the Acchāvaka at the third-pressing in the ukthya.

B.C. AB (XV.6) and KB (XVI.11) state that the litany of the Acchāvaka at the third pressing in the Ukthya is addressed to Indra and Viṣṇu. The Vinīyoga is based on lingapramāṇa. The hymn is appropriate in the context, for it praises the deeds of Indra.

(2) A. SS (XI.14.10) cites the hymn in the Niskevalya sastra on the Viśuvant day.

B. KB (XXV.8) refers to this hymn by the Pratika rjujanā-triya and prescribes it in the above context. The vinīyoga is thus based on Srutipramāṇa.

C. The hymn, lauding the glorious deeds of Indra above, is appropriate for the Niskevalya sastra, KB (loc. cit.) finds the symbol of the day in 'tad' rūpā minantadapa eka ²tyate'.

(3) A. AS (VIII.4.1) and SS (XII.26.12) prescribe the hymn to be recited by the Acchāvaka after the Evayamarut hymn on the sixth day of the Dasaratra.

B. The midday-pressing is for Indra and therefore, the viniyoga of this hymn in the context is based on lingapramāṇa.

C. The hymn is appropriate for the sixth day, because it has the same ending in its verses, viz. 'sasy ukthyah', which according to AB (XXII.7) and KB (XXIII.8) is a symbol of the sixth day.

15. (D. Indra, M. ^Triṣṭubh, R. Gṛtsamada Śaunaka, Recs 10)

(1) A. AS (VII.1.17) and SS (X.8.9) prescribe the hymn in the Niskevalya Śastra on the sixth day of the Dasaratra.

B. AB (XXII.8) and KB (XXIII.7) cite the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. As the hymn lauds the exploits of Indra, it suits the occasion.

(2) A. SS (XII.6.17) prescribes the hymn for the Śastra of the Acchāvaka at the midday pressing in the Visvajit.

B. KB (XXV.15) states 'The Ajyas of the Hotrakas in the Visvajit belong to Prajāpati (prājāpatyaṇi) ————— the sixth day belongs to Prajāpati, which implies that the Sastras of the Hotrakas in the Visvajit are the same as on the sixth day. KB (XXIII.7) cites this hymn for the sixth day. Therefore the viniyoga is based on Srutipramāṇa.

C. The hymn has the same ending 'indras cakara' in its verses, which is a symbol of the sixth day (see (2) C. above).

16. (D. Indra, M. Jagatī (1-8), Tristubh (9), R. Gṛtsamada Saumaka
Rcs 9)

(1) A. AS (VI.4.10) prescribes the hymn for the Saṣtra of the Acchāvaka at the third round in the Atirātra.

B.C. AB (XVI.5) states that Indra and the metres alone bear the night (i.e. Atirātra); AB (XXVIII.7) states that the third pressing is connected with Jagatī. This fulfills, both the requirements. The viniyoga is based on lingapramāṇa and the hymn is appropriate in the context.

(2) A. SS (IX.12.3) prescribes the hymn for the Saṣtra of the Maitravaruna in the middle-round of the Atirātra.

B. KB (XVII.9) states that in the litanies in the Atirātra first the Gayatri verses are recited, then follow verses in Jagatī and the concluding verses are in Tristubh. Here the litany of the Maitravaruna starts with the hymn I.8 (SS IX.12.2) which is in Gayatri, then follows this hymn in Jagatī, the concluding verse of which is in Tristubh. Thus the viniyoga of this hymn in the present context follows the prescription of the Sruti, but is not directly mentioned there. The viniyoga is based on lingapramāṇa.

C. The hymn, describing the exploits of Indra and invoking him to come to the sacrifice and partake of the soma libations is appropriate in the context.

(5) A. SS (XIV.31.5) prescribes the hymn in the optional Jyesthastoma Ekaha as the second one of the two hymns in the Niskevalya-Saṣtra.

B. JB (II.97) mentions this Ekaha as Jyesthayaṇa.

C. The hymn opens with an exhortation to offer oblations to Indra, who is Jyesthatama. Thus the hymn has the ~~an~~ symbol of this Ekaha.

17. (D. Indra, M. Jagatī (1-7), Tristubh (8, 9), R. Gṛtsamada
Saunaka, Rcs 9)

(1) A. AS (VI.4.10) prescribes the hymn for the Sastra of the Acchāvaka at the second round in the Atirātra.

B.C. AB (XVI.5) states that the Atirātra is connected with Indra and KB (XVII.9) states that the Sastras of the Atirātra have in the beginning a hymn in Gāyatrī, then follows a hymn in Jagatī with the concluding verse in Tristubh. This hymn fulfills these requirements. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context.

(2) A. SS (IX.15.3) prescribes the hymn for the Sastra of the Brahmanācchamsin at the second round in the Atirātra.

B.C. The same as under (1) above.

21. (D. Indra, M. Jagatī (1-5), Tristubh (6), R. Gṛtsamada
Saunaka Rcs 6)

(1) A. AS (VI.4.10) and SS (IX.15.3) prescribe the hymn for the Sastra of the Hotr at the third round in the Atirātra.

B.C. The same as under 17. (1) above.

(2) A. SS (I.11.7) prescribes the hymn in the Niskevalya sastra on the ninth day in the Dasarātra.

B. KB (XXVI.16) cites the hymn in the above context.
The vinīyoga is thus based on Srutipramāṇa.

C. The hymn lauds the mighty exploits of Indra and in the last re prays him for wealth ~~hastak~~ health and pleasant days. Being a laud only for Indra alone the hymn is appropriately employed in the Niskevalya Sastra.

(3) A. SS (XI.14.12) prescribes the hymn in the Niskevalya Sastra on the Visuvant day.

B. KB (XXV.7) cites the hymn in the above context. The application of the hymn in the context is thus based on Srutipramāṇa.

C. According to KB (loc. cit.), the symbol of this day in the hymn is in the words indraya somam yajatāya haryatam (ṛc 1).

(4) A. SS (XVIII.17.3) prescribe the hymn in the Niskevalya Sastra in the Mahavrata.

B.C. The viniyoga is based on lingāpramāṇa and the hymn is appropriate in the context for it praises the might of Indra alone. 25. (D. Bṛhaspati, M. Jagatī (1-14, 16-18), Triṣṭubh (15-19), R.

Ṛtsumada Saumaka, Rcs 19)

(1) A. AS (IV.6.3) and SS (V.9.18) prescribe the hymn in the pūrvapatala of the Pravargyābhishṭava in the Agnistoma.

B. AB (IV.4) and KB (VIII.5) prescribe the hymn in the above context. Thus the viniyoga rests on Srutipramāṇa.

C. Both AB and KB (loc. cit.) remarks that the hymn being addressed to Bṛhaspati or Brahmanaspati is appropriate in the context as Bṛhaspati is the holy power. Thus by this holy power the Pravargya, which is the head of the Sacrifice, is perfected.

33. (D. Rudra, M. Tristubh, R. Grtsamada Saunaka, Rks 15)

(1) A. ^{//}SS (IV.20.2) prescribes the Sūkta in Paying reverence to Rudra in the [/]Sulagava-sacrifice.

B.C. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context, as it praises and prays to Rudra for his protection and for his healing powers.

34. (D. The Paruts, M. Jagatī (1-14), Tristubh (15), R. Grtsamada Rcs 15)

(1) A. [/]AS (VII.7.2) and ^{//}SS (X.4.15) prescribes the hymn in the Āgnimaruta Sastra on the third day of the Prsthya sadaha ~~and of the Dasaratra respectively.~~

B. AB (XXI.2) and SS (XXII.5) prescribe the hymn in the above context on the third day of the Prsthya Sadaha. The vinīyoga is thus based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate on the third day for there is much to be recited in it (as Sayana states in his ^mcommentary, for it has fifteen rcs) and much (bahu) is the symbol of the third day. According to KB (loc. cit.), the hymn is appropriate on the third day for it contains a repetition in 'dharāvara' and repetition is a symbol of the third day.

(2) A. ^{//}SS (XI.9.8) prescribes the hymn in the Āgnimaruta Sastra on the sixth day of the Abhiplava Sadaha.

B. KB (XII.4) cites the hymn in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn has the symbol of this day in the repetition in 'dharāvara' (rc 1).

36. (D. Indra and Madhu (1), The Maruts and Madhava (2), Tvastṛ and Sukra (3), Agni and Suci (4), Indra and Nabha (5), Mitravarunau and Nahasya (6), M. Jagatī, R. Gṛtsamada Saunaka, Res 6)

(1) A. AS (VIII.1.8) and SS (X.7.8) prescribe these six verses of the hymn to be inserted after the first six promptings (praiṣas) respectively in the R̥tuyājas on the sixth day of the Dasarātra. Thus there are six verses are the yājyas of the first six offerings in the R̥tuyājas.

B. KB (XXIII.4) states 'nityān pūrvān r̥tuyājān kṛtvā Gṛtsamadair yajanti.' This statement of the Brahmana is the Śrauta basis of the viniyoga. The viniyoga rests on the Śrutipramāṇa.

C. The rks are invocational in content and hence appropriate in the context.

37. (D. Dravinodā and the R̥tus (1-4), Asvinau and the R̥tus (5), Agni and the R̥tus (6), M. Jagatī, R. Gṛtsamada Saunaka, Res 6)

(1) A. AS (VIII.1.8) and SS (X.7.8) prescribe these six rks as the yājyas respectively for offerings number seven to twelve in the R̥tuyājas on the sixth day of the Dasarātra.

B.C. The same as under 36. above.

38. (D. Savitr, M. Tristubh, R. Gṛtsamada Saunaka, Res 11)

(1) A. AS (VIII.8.8) and SS (X.8.14) prescribe the hymn in the Vaisvadeva śastra on the sixth day of the Dasarātra.

B. AB (XXII.8) and EB (XXIII.8) prescribe the hymn in the above context in the Prathya śaḍaha. The viniyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit) remarks ^{that} the hymn is appropriate in the context for the word 'asthāt' (rc 1) occurs in it and standing is the end and the sixth day also being the end, the word is a symbol of the sixth day. KB (loc. cit.), on the other hand, finds the symbol of the sixth day in the words 'because savitā savāya' (rc 1) ^{because} there is repetition in these words and repetition indicates the end. The sukta, however, is suitable in the context, as it lauds the greatness of savitṛ.

39. (D. The Asvins, M. Tristubh, R. Gṛtsamada Saunaka, Rcs 8)

(1) A. AS (IV.15.2) and SS (VI.6.6) include the hymn in the Tristubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. The same as under I. 1 (1).

(2) A. AS (IV.6.3) include the hymn in the Purvapatala of the Pravargyabhistava in the Agnistoma.

B. AB (IV.4) cites the hymn in the above context and thus provides the Srautapramāṇa for the vinīyoga.

C. AB (loc. cit.) holds the hymn appropriate in the context because it contains the words 'akṣīva' (ver.5), 'nāseva' (ver.6) and Karṇāvina (ver.6) and symbolically provides the Pravargya with eyes, nose and ears.

40. (D. Soma and Pusan, M. Tristubh, R. Gṛtsamada Saunaka, Rcs 6)

(1) AS (III.8.1) and SS (VI.11.2) prescribe the hymn in the Animal sacrifice for Somapūṣanai. The first three verses are the anuvākyas and the next three the yājñas of the omentum, the puroḍaśa and the parts of the animal respectively.

B. TB (II.8.1 §) cites the six verses of the hymn in

the above context and thus is the Srutipramāṇa for the viniyoga.

C. The hymn being in praise of Somāpūṣanau is of general applicability in the above context.

41. (D. Vāyu (1, 2), Indra and Vāyu (3), Mitra and Varuṇa (4-6), The Asvins (7-9), Indra (10-12), Visve Devāḥ (13-15), Sarasvatī (16-18) Dyāvāprthivya (19-21), M. Gayatrī (1-15, 19-21), Anustubh (16-17), Bṛhatī (18), R. Gṛtsamāda Saunaka, Rcs 21)

(1) A.B. AB (XX.3) prescribes the hymn as the Praūga sastra on the second day of the Prsthya sadaha. AS (VII.6.2) and SS (X.3.5) insert verses from I.23 to make the Sastra perfect as it has only two verses for Vāyu and one for Indra. Besides the last trca is omitted by AS and SS because it is addressed to Dyāvāprthivī, which are not included in a normal praūga sastra. But it is interesting to note that AB (loc. cit.) does not even hint at any omission or commission to be made in the hymn.

Mantra III

1. (D. Agni, M. Tristubh, R. Visvāmitra Gāthina, Rcs 23)

(1) A. AS (IV.13.7) includes the hymn in the Tristubh-part of the Agni-section of the Pṛtaranuvāka in Agnistoma.

B.C. See under I. 1.

(2) A. SS (X.11.2) prescribe the hymn for Ajya-sastra on the ninth day of the Dasaratra.

B. KB (XXVI.14), citing the hymn in the same context, is the Srutipramāṇa for this viniyoga.

C. KB (loc. cit.) states 'gātavantī navame' has sūktāni saṁsanti' and this hymn is appropriate, because it has the word 'gatum' in its second verse.

The hymn lauds Agni in connection with the Soma-sacrifice and hence is appropriate in the context.

2. (D. Agni Vaisvanara, M. Jagati, R. Visvāmitra, Gāthina, Rcs 15)

(1) A. AS (VII.7.2) and SS (X.4.15) cite the hymn to Vaisvanara in the Agnimaruta-sastra on the third day of the Prsthya and Abhiplava Sadahas (AS) and of the Dasaratra (SS).

B. AB (XXI.2) and KB (XX.4) prescribe the hymn in the above context and thus are the Srauta pramāṇa for the viniyoga. AA (I.5.3.11) prescribes the hymn in the Agnimaruta sastra in the Mahavrata.

C. AB (loc. cit.) states that the hymn is appropriate because it is a praise of Vaisvanara; the praise is the end and the third day is the end; the hymn having this symbol of ^{the} end is appropriate.

3. (D. Agni Vaisvanara, M. Jagati, R. Visvāmitra Gāthina, Rcs 11)

(1) A. AS (V.20.6) and SS (VIII.6.2) prescribe the hymn to Vaisvanara in the Agnimaruta Sastra in the Agnistoma.

B. AB (XIII.11), dealing with the Agnimaruta-sastra does not mention any particular hymn for Vaisvanara, but simply states that the sastra is begun with a hymn to Vaisvanara, but AB (XX.2) cites the hymn in the above context on the first day of the Prsthya Sadaha, which is similar to the Agnistoma. KB (XX.2) mentions the hymn in the above context on the first day of the Abhiplava Sadaha. Thus the viniyoga of this Sūkta in the Agnimaruta Sastra is based on Śrutipramāṇa.

C. AB (XX.2) states that the hymn is appropriate for the first day, because it contains the name of the deity in the first pada of its first verse. The hymn being in praise of Vaisvanara Agni, is appropriate in the context.

4. (D. Idhma (1), Tanuṁspāt (2), Ida (3), Barhis (4), The Divine Doors (5), Usāsanakta (6), Daivigau Hotārau (7), Tisro Devyah (8), Tvastr (9), Vanaspati (10), Svāhakṛtayah (11), M. Tristubh, R. Visvāmītra Gāthina, Rcs 11)

A.B.C. Same as under I. 13. It is the Aprī hymn of the Vaisvāmītras.

- 5-7 (D. Agni, M. Tristubh, R. Visvāmītra Gāthina, Rcs 11 each)

(1) A. AS (IV.13.7) includes the three hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. The same as under I. 1.

8. (D. Yupa, M. Tristubh, (1,2, 4-6, 8-11), Anustubh (3,7), R. Visvāmītra Gāthina, Rcs. 11)

(1) A. AS (III.1.8) and SS (V.15.2) prescribe the hymn in preparing, anointing and erecting the yupa at the Agnisoniyapasuyaga in the Agnistoma.

B. ^{AB} (VI.2) and KB (X.2) cite the hymn in the above context.

The vinīyoga thus, rests on Srutipramāṇa.

C. The meaning of the hymn accords so perfectly with the context that it seems to have been composed specially for this purpose.

9. (D. Agni, M. Bṛhati (1-8), Tristubh (9), R. Visvāmītra Gāthina Rcs 9)

(1) A. AS (IV.13.7) prescribes the hymn in the Bṛhati-part of the Agni section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

10. (D. Agni, M. Uṣṇih, R. Visvāmītra Gāthina Rcs 9)

(1) A. AS (IV.13.7) and SS (VI.4.8) prescribe the hymn in the uṣṇih-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

11. (D. Agni, M. Gayatrī, R. Visvāmītra Gāthina, Rcs 9)

(1) A. AS (IV.13.7) and SS (VI.4.1) include the hymn in the Gayatrī-

part of the Agni-section of the Pr̥taranuvāka in the Agnistoma.

B.C. Same as under I. 1.

(2) A. ¹¹SS (X.11.9) prescribes the hymn to Jātavedas Agni in the Āgnimaruta-sastra on the ninth day of the Daśarātra.

B. KB (XXVI.17) cites the hymn in the above context. The vinīyoga is thus based on Srutipramāṇa.

C. The hymn, being addressed to Jātavedas Agni (the word Jātavedas occurs in ver. 4 and 8) is appropriate in the context.

12. (D. Indrāgnī, M. Gayatrī, R. Viśvāmitra Gāthā, Rcs 9)

(1) A. ¹¹SS (VII.5-17^{13,12}) prescribes the hymn in the Sastra of the Acchāvāka at the morning-pressing in the Āgñistoma like Abhiplava Sadaha etc.

B. AB (X.4) states that the Acchāvāka recites a hymn to Indrāgnī at ~~the~~ the morning-pressing. As this hymn has the linga of Indrāgnī, its vinīyoga in the context is based on lingapramāṇa.

C. AB (loc. cit.) states that Indrāgnī being the mightiest of the Gods, should have a hymn in the morning-pressing and as Indrāgnī took their place in the Acchāvāka ^{he} recites the Indrāgnī hymn.

The hymn invites Indrāgnī to the draught of Soma and thus sanctifies the occasion.

13. (D. Agni, M. Anustubh, R. Rasabha Viśvāmitra, Rcs 7)

(1) A. ¹¹AS (IV.13.7) includes the hymn in the Anustubh-part of the Agni-section of the Pr̥taranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ¹¹AS (V.9.15) and ¹¹SS (VII.9.5) prescribe the hymn for Ajya ^{the} sastra in the Agnistoma.

B. AB (X.3) cites the hymn in the above context. KB (XX.2, XXII.1, XXIV.1 and XXV.3) cites the hymn in the Ājya sastra on the first day of the Abhiplava and the Prsthya śadaha in the Abhijit and ^{or} in the Viśuvant day respectively. AA (I.1.1.4) cites the hymn in the Ājya sastra in the Mahavrata. Thus the viniyoga is based on Srutipramāṇa.

C. AB (X.8) elaborately explains the symbolical significance of the hymn as Ājya sastra, the purpose of which is that the breath, the mind, speech ear etc. are made perfect by the hymn. KB (loc. cit.) states that (pra' being the symbol of the first day, the hymn is appropriate in the contexts mentioned. Agni is invoked in the hymn as giver of wealth and help.

14. (D. Agni, M. Tristubh, R. R̥sabha Vaisvāmitra, Rcs 7)

(1) A. AS (IV.13.7) includes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

15. (D. Agni, M. Tristubh, R. Kātya utkīla, Rcs 7)

(1) A. AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

16. (D. Agni, M. Brhātī, R. Kātya utkīla, Rcs 6)

(1) A. SS (VI.4.7) includes the hymn in the Brhātī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

17-18. (D. Agni, M. Tristubh, R. Kātya Vaisvāmitra, Rcs 5)

(1) A. ^{AS & L} AS (IV.13.7) includes both the hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

19-20. (D. Agni, M. Tristubh, R. Gāthiⁿ Kausika, Rks, 5 each)

(1) A. ABB.C. Same as under 17., 18. above.

21. (D. Agni, M. Tristubh (1), Anustubh (2,3,), virāṭj (4), Brāhatī (5) Gāthin Kausika, Rcs 5)

(1) A. AS (III.4.1) and SS (V.18.1) prescribe the hymn to be recited to the drops, which ^{ooze} from the oment^m while it is being roasted at the Agnisoniṃya-pesuyaga in the Agnistoma.

B. AB (VII.2) and KB (XXVIII.2) prescribe the hymn in the above context. Thus the vinīyoga is based on Srutipramāṇa.

C. As the meaning of the verses of the hymn accords so well with the context that the hymn ^mseems to have been composed for this special occasion. In the first verse Agni is invoked to place the sacrifice amongst the Immortals and to relish the drops oozing from the fat. The oozing of drops from the fat for Agni^{is} referred to in every verse.

It is to be noted that on the tenth day of the Dasarātra AS (VIII.12.5) leaves out verses 2 and 3, which are in Anustubh, from the hymn and substitutes two verses in Tristubh, while SS (X.12.15) leaves out 3 and 4 of which verse 4 is in virāṭj . Had SS a different recension to rely upon?

22-23. (D. Agni, M. Tristubh, R. Gāthin Kausika and Devaśravas Bharata

respectively, Rcs 5 each)

(1) A.B.C. Same as under 17., 18. above.

27. (D. Agni, M. Gayatri, R. Viśvāmitra Gāthina, Rcs 15)

(1) A. AS (IV.13.7) includes the hymn in the Gayatri-part of the Agni-section of the Prataraṇuvāka in the Agnistoma.

B.C. Same as under I. 1.

50. (D. Indra, M. Tristubh, R. Visvāmitra Cāthina, Res 22)

(1) A. AS (VII.5.20) prescribes the hymn in the sastra of the Acchāvaka on the first day of the Abhiplava sadaha and the Dasarātra, ^{asa ā} Sampeta hymn to replace the Ahina hymn in the midday-pressing. SS (XII.5.22) prescribes the hymn to be inserted before the concluding part of the Sastra of the Acchāvaka on the chandams days in the midday-pressing.

B. AB (XXIX.2, 3) cites the hymn in the context stated by AS (loc cit.). Thus the viniyoga is based on Srutipramāna. EB (XXIX.3) states that the concluding part of the sastra of the Acchāvaka is by visvāmitra. It is, thus, on the basis of lingapramāna that the viniyoga shown by SS (loc. cit.) rests.

C. The midday-pressing, ^{is} being destined for Indra; this hymn, lauding his mighty deeds, is appropriate, *-in the context*

51. (D. Indra, M. Tristubh, R. Kusika Aistrathi or Visvāmitra, Res 22)

(1) A. AS (VII.4.8) prescribes the hymn in the sastra of the Acchāvaka as an Ahina hymn to be recited after the Arambhanīya on the Caturvīṃśa day at the midday-pressing.

B. AB (XXIX.2) cites the hymn as an Ahina Sūkta for the Acchāvaka. The viniyoga is based on Srutipramāna.

C. The first two verses of the hymn are difficult to explain. They, seem to refer to Agni as having only a daughter and no son, but ^{having} had a grandson through his daughter. What connection all this bears with Indra is not clear. The rest of the hymn relates the deeds of Indra, viz. slaying of Vṛtra and releasing the waters etc. The ^{sūkt} hymn may be said to fit in the context in a general way.

(2) A. AS (VI.5.20) and SS (XII.5.16) prescribes the hymn as one of the three Sampeta sūktas in the sastra of the Acchāvaka at the midday-pressing on

the third and sixth days respectively of the Abhiplava and the Prsthya Sadahas.

B. AB (XXIX.3) prescribes the hymn in the above context. The vinīyoga is based on śrutipramāṇa.

C. Same as under (1) above.

32. (D. Indra, Marutvant, M. Tristubh, R. Viśvāmitra Gāthina, Rec 17)

(1) A. AS (VII.6.4) and SS (X.3.8) prescribe the hymn in the Marutva-tiya śāstra on the second day of the Sadahas and the Dasarātra respectively.

B. AB (XX.3) and KB (XXII.2) prescribe the hymn in the above context, thus providing Śrautapramāṇa for the vinīyoga.

C. Indra with the Maruts is invited to relish the Soma-drink at the midday-pressing in the hymn and thus it is appropriate in the context. The hymn abounds in ritualistic terms like 'mādhyaṇdina savana', 'gavēsira' 'manthin', 'Sūkra' etc.

34. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina, Rec 11)

(1) AS (V.16.7) and SS (VII.23.6) prescribes the hymn in the śāstra of the Brahmanacchamsin at the midday-pressing in the Agnistoma.

B. AB (XXIX.2) cites the hymn in the śāstra of the Brahmanacchamsin and thus the vinīyoga is based on Śrutipramāṇa.

C. The hymn lauds the all pervasive might of Indra and thus fits in the context.

(2) A. AS (II.8.18) prescribes the hymn in the śāstra of the Brahmanacchamsin as a sampata hymn at the midday-pressing on the first day of the Sadahas.

B. AB (XXIX.3) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The same as under (1) above.

35. (D. Indra, Marutvant, Tristubh, R. Visvāmitra Gāthina, Rcs 11)

(1) A. AS (VIII.7.23) and SS (X.11.6) prescribe the hymn in the Marutvatiya sastra on the ninth day of the Dasaratra.

B. AB (XXIV.1) and KB (XXVI.16) cite the hymn in the above context. ^{ext}
The vinīyoga rests on Srutipramāṇa.

C. The hymn invites Indra with the Maruts to drink Soma at the sacrifice and therefore hymn suits the occasion.

36. (D. Indra, Marut M, Tristubh, R. Visvāmitra Gāthina, Rcs 11)

(1) A. AS (V.16.2)* and SS (VII.24.5) prescribe the hymn in the sastra of the Acchāvaka at the midday-pressing in the Agnistoma.

B. AB (XXIX.2) cites the hymn in the sastra of the Acchāvaka and hence the vinīyoga is based on Sruti-pramāṇa.

C. The hymn invites Indra to the Soma-feast and hence the hymn is appropriate in the context.

(2) A. AS (VII.5.20) prescribes the hymn as one of the three Sampata sūktas in the sastra of the Acchāvaka at the midday-pressing in the Śadahas.

B. AB (XXIX.3) mentions the hymn as a Sampata sūkta in the sastra of the Acchāvaka. The vinīyoga is thus based on Srutipramāṇa.

C. Same as under (1) above.

37.

*AS (V.16.2) prescribes the hymn, leaving out the tenth re-
'imān ū supottamāuddharāt'. But AB (XXIX.2,3) does not ask us to leave
out this re. Kātyāyana remarks 'imān ū supantyaṁ Ghorā' Payat sā nirīshas
chasyamāneti Srūyate'. Sarva. IV. 18.

38. (D. Indra, M. Tristubh, R. Visvamitra Gathina, Res 10)

(1) A. A^S (VII.4.9) and S^S (X 11.5.3) prescribe the hymn in the concluding part of the Sastra of the Acchavaka in the midday-pressing day by day in the Ahina Somayaga.

B. AB (XXIX.2) and KB (XXXIX.7) cite the hymn for the same purpose. The vinivoga is thus based on Srutipramana.

C. The hymn is in a mysterious vein. The name of Indra occurs only in the last stanza, but he seems to be referred to by such epithets as 'vrsabha'. Thus the hymn in the context.

40. (D. Indra, M. Gayatri, R. Visvamitra Gathina, Res 9)

(1) A. AS (V.10.28) and SS (VII.12.3) prescribe the hymn in the sastra of the Brahmanacchamsin at the morning-pressing in the Agnistoma.

B. AB (XXVIII.1) remarks that the morning-pressing is connected with Gayatri and that nine small verses are recited at the morning-pressing. Thus this hymn in Gayatri having nine verses is employed in the context on the basis of lingapramana supported by this Sruti.

C. The hymn invites Indra to the drink of the pressed Soma. Hence it is appropriate in the context.

(2) A. SS (IX.9.2) prescribes the hymn in the Sastra of the Brahmanacchamsin at the first round in the Atiratra.

B.C. AB (XVI.6) states that the Atiratra is for Indra. This hymn is addressed to Indra and therefore, the vinivoga is based on lingapramana and the hymn is appropriate in the context.

41. (D. Indra, M. Gayatri, R. Visvamitra Gathina, Res 9)

(1) A. AS (VI.4.10) and SS (IX.13.2) prescribe the hymn in the sastra of the Brahmanacchamsin at the second round in the Atiratra.

B.C. Same as under 40. (2) above.

42. (D. Indra, M. Gayatrī, R. Visvāmitra Gāthina, Rcs 9)

(1) A. AS (VI.4.10) and SS (XI.18.3) prescribe the hymn in the sastra of the Brahmanacchamsin at the third round in the Atirātra.

B.C. Same as under 40 (2) above.

43. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina, Rcs 8)

(1) A. AS (VII.12.6) prescribes the hymn to be inserted in the sastra of the Acchāvaka on the fourth day of the Dasarātra.

B. AB (XXIX.3) cites the hymn for the above purpose. The viniyoga is ~~is~~ based on Srutipramāṇa.

C. AB (loc. cit.) remarks that by means of these insertions the Gods, the seers conquered the world of heaven.

The hymn invites Indra to the Soma sacrifice and thus suits the context.

(2) A. SS (XI.4.9) prescribes the hymn for the Niskevalya sastra on the first day of the Abhiplava Śadaha.

B. KB (XI.2) cites the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. KB (loc. cit.) observed^s that the hymn ~~the~~ contains the word 'arvan' which is a symbol of the first day and hence is appropriate. The hymn being a laud for Indra alone, without mentioning any other divinity is ~~is~~ suitable for the context.

44. (D. Indra, M. Brahatī, R. Visvāmitra Gāthina, Rcs 5)

(1) A. SS (XVII.11.5) prescribes the hymn in the Niskevalya-sastra in the Mahāvratā.

B. AA (V.2.4.2) ^{and SA (II 9)} cites the hymn in the above context. The vinīyoga given by SS is thus based on Srutipramāṇa.

46. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina, Rcs 5)

(1) A. AS (VII.11.28) and SS (X5.20) prescribe the hymn in the Niskevalya sastra on the fourth day of the Dasarātra.

B. AB (XXI.5) and KB (XXII.8) cite the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. The hymn lauding the exploits of Indra without mentioning any other divinity, suits the context.

47. (D. Indra, Marutvant, M. Tristubh, R. Visvāmitra Gāthina, Rcs 5)

(1) A. AS (VII.11.25) and SS (X.6.9) prescribe the hymn in the Marutvatiya sastra on the fourth and the fifth days respectively in the Dasarātra.

B. AB (XXI.4) and KB (XXIII.1) cite the hymn in the Marutvatiya sastra on the days mentioned by AS and SS respectively. Thus the vinīyoga given by AS and SS is based on Srutipramāṇa.

C. The hymn invites Indra with the Maruts to the Soma drink and hence it suits the context.

48. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina, Rcs 5)

(1) A. AS (V.16.1) and SS (VII.22.4) prescribe the hymn in the sastra of the Maitravaruna at the midday-pressing in the Agnistoma.

B. AB (XXIX.2) cites the hymn in the above context. The vinīyoga is thus based on Srutipramāṇa.

C. The hymn invites Indra to the Soma libation and thus suits the context.

(2) A. AS (VII.4.8) and SS (XII.3.9) prescribes the hymn in the sastra of the Maitravaruna on the Gaturvinsa day and on the fourth day of the

Dasarātra respectively.

B.C. Same as under (1) above.

(3) A. AS (VII.1.21) prescribes the hymn in the same context as under (1) A. above on the days beginning with the second in ^{the Dasarātra} Ahinasomayaga.

B. AB (XXIX.4) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

49. (D. Indra, M. Tristubh, R. Viśvāmitra Gāthina, Rcs 5)

(1) A. AS (VIII.7.22) prescribes the hymn in the Marutvatiya śāstra on the eighth day of the Samudha type of the Dasarātra.

B. AB (XXIII.3) cites the hymn in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. According to AB (Loc. Cit.), the hymn is appropriate for it contains the word mahān' (re 1), is a symbol of the eighth day.

(2) A. SS (XII.3.6) prescribes the hymn in the Śāstra of the Maitra-varuṇa at the midday-service on the second day of the Dasarātra.

B. AB (XIII.5) simply states that a hymn of Viśvāmitra is included in the śāstra (Viśvāmitrasya ca—maitravaruṇaḥ śamsati). The vinīyoga is thus based on lingapramāṇa.

C. Same as under (1) above.

50. (D. Indra, Marutvant, M. Tristubh, R. Viśvāmitra Gāthina, Rcs 5)

(1) A. AS (VIII.7.23) prescribes the hymn in the Marutvatiya śāstra on the ninth day of the Dasarātra.

B. AB (XXIV.1) cites the hymn in the above context and thus provides Śrutapramāṇa for the vinīyoga.

C. According to AB (loc. cit.), the hymn is appropriate in the context, for it contains the word 'Svāhā' which is a symbol of the end and the ninth day is also the end.

54-55. (D. The Visvedevas, M. Tristubh, R. Prajāpati Vaisvāmitra, Res 22 each)

(1) A. SS (XV.3.2) prescribes the two hymns in the Vaisvādeva-sastra in the Vajapeya before the normal I.89 hymn. The verses of these two hymns are to be intertwined.

B. SS (loc. cit.) states that this viniyoga is according to the rite commended by Paingya. The viniyoga thus rests on Srutipramāṇa.

C. The hymns lauding Visvadevāh are appropriate in the context.

58. (D. The Asvins, M. Tristubh, R. Visvāmitra Gāthina, Res 9)

(1) A. AS (IV.15.2) and SS (VI.6.6) prescribe the hymn in the Tristubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

60. (D. The Abhus (with Indra in 5-7), M. Jagatī, R. Visvāmitra Gāthina, Res 7)

(1) A. SS (I.2.7) prescribes this hymn in the Vaisvādeva-sastra on the first day of the Dasaratra.

B. KB (XL.2) cites the hymn in the same Sastra on the first day of the Abhiplava Śaśaka. The viniyoga is based on Srutipramāṇa.

C. It is to be noted that AS (VII.5.23) employs only the first four res in the context. According to KB (loc. cit.), the hymn is appropriate in the context for it contains 'abhi', which is a symbol of the first day.

61. (D. Uṣas, M. Tristubh, R. Visvāmitra^m Gāthina, Res 7)

(1) A. AS (IV.14.2) prescribes the hymn in the Tristubh-part of the uṣas-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

Mandala IV

2-4. (D. Agni, M. Tristubh, R. Vāmadeva Gautāma, Rcs 20,16,15, respectively).

(1) A. AS (IV.13.7) and SS (VI.4.5) prescribe these three hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

6. (D. Agni, M. Tristubh, R. Vāmadeva Gautam, Rcs 11)

(1) A. AS (IV.13.7) prescribes the hymn in the Tristubh part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (XIV.56.2, 3) prescribes the first nine verses for the cups being fill^{ed} for the Aditya-draught and the last two for the Hariyajana-draught in the Agnistut Ekāha.

B. The very name 'Agnistut' implies that Agni is the main deity to be lauded in this Ekāha. Thus the viniyoga is based on Samākhyā-pramāṇa, supported by lingapramāṇa for the hymn is addressed to Agni.

C. The hymn lauds the might of Agni and contains such ritualistic terms as 'adhvara', 'Hota' 'Adhvaryu'.

8. (D. Agni, M. Gayatrī, R. Vāmadeva Gautama, Rcs 8)

(1) A. AS (IV.13.7) and SS (VI.4.1) prescribe the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. see under I. 1.

(2) A. AS (VIII.9.7) and SS (I.I.8) prescribe the hymn to Agni Jātavedas, in the Agnimāruta Sastra on the first and the second chandama days, respectively in the Vyūhah type of Dasaratra.

B. AB (XXIII.3) and KB (XXVI.13) cite the hymn in the above context.

C. According to AB (loc. cit.) the hymn is appropriate in the context because the deity is not expressly mentioned in it, which is a symbol of the seventh day; KB (loc. cit.) holds it appropriate for the eighth day, for it contains eight res.

9. (D. Agni, M. Gayatrī, R. Vāmadeva Gautam, Res 8)

(1) A. AS (IV.13.7) and SS (VI.4.1) prescribe the hymn in the Gayatrī-part of the Agni-section of the Prātassanuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. AS (VIII.10.3) prescribes the hymn to Agni Jātavedas in the Agnimāruta Sastra on the second chandoma day.

B. AB (XXIII.4) cites the hymn in the above context. The viniyoga rests on Śrutipramāna.

C. The hymn, according to AB (loc. cit.), is appropriate for the eighth day, because it contains the word 'mahan' (rc 1).

10. (D. Agni, M. Pañkti (1-7), Uṇih (8), R. Vāmadeva Gautam, Res 8)

(1) A. AS VIII.12.15) and SS (X.13.1) prescribe the hymn for the Ājya sastra on the tenth day of the Dasaratra.

B. KB (XXVII.2) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāna.

C. Agni is praised as 'rathir ṛtasya' (2), 'Svarna Jyotiḥ' (3), 'ghṛtaṁ na pūtaṁ'. 'Suci hiraṇyāṁ' (5), and ends with a benediction. The hymn is appropriate in the context.

11-12. (D. Agni, M. Tristubh, R. Vamadeva Gautam, Rcs 6 each)

(1) A. AS (IV.13.7) includes these two hymns in the Tristubh-part of the Agni-section of the Prtarenuvaka in the Agnistoma.

B.C. See under I. 1.

16. (D. Indra, M. Tristubh, R. Vamadeva Gautama, Rcs 21)

(1) A. AS (VIII, 7.24) and SS (X.11.7) prescribe the hymn in the Niskevalya sastra on the ninth day of the Dasaratra.

B. AB (XXIV.2) and KB (XXVI.16) cite the hymn in the above context. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) states that the hymn is appropriate for the ninth day for it contains the word 'satyah' (rc 1) which is a symbol of the day. KB (loc. cit.) on the other hand, traces the symbol of the day in the words 'ava sya sura' (rc 2) for the words contain, repetition (nirrtih) and that shows the end and ninth day is the end. The hymn however, lauding the night⁴, deeds of Indra, suits the context.

(2) A. AS (VI.4.9) and SS (XII.5.13) prescribes the hymn in the Sastra of the Maitravarama at the midday-pressing on the Caturvimsa day and the sixth day of the Dasaratra respectively.

B. AB (XXIX.2) cites the hymn as an Ahina one for the Sastra of the Maitravarama. Thus the viniyoga is founded on Srutipramana.

C. AB (loc. cit.) holds it appropriate in the context for it contains the word 'satya' (rc 1). The hymn, however, being a laud for Indra suits the occasion.

(3) A. SS (XI.14.11) prescribes the hymn in the Niskevalya Sastra on the Vigrahant day.

B. KB (IX.7) cites the hymn in the above context, providing Srutipramana for the viniyoga.

C. According to KB (loc. cit.), the hymn contains the symbol of the day in 'mahī jyotī rurucur yadha vastoh' (rc 4).

17. (D. Indra, M. Tristubh, (1-44, 16-21), Ekapada^Vkirāt (15), R.

Vāmadeva Gautam, Rcs 21)

(1) A. AS (VIII.7.23) and SS (X.X.6) prescribe the hymn in the Niskevalya śastra on the eighth day of the Dasarātra.

B. KB (XXVI.12) cites the hymn in the above context. The vinīyoga is thus founded on this Srutipramāna.

C. According to KB (loc. cit.) the hymn contains the symbol of the day in the word 'mahān' (rc 1). The hymn extols the exploits and mighty deeds of Indra and hence suits the occasion.

19. (D. Indra, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (V.16.1) and SS (VII.22.5) prescribe the Sūkta in the śastra of the Maitrāvaruṇa at the midday-pressing in the Agnistoma.

B. AB (XXIX. 2) cites the hymn in the śastra of the Maitrāvaruṇa and thus provides Śrauta-pramāna for the vinīyoga.

C. The hymn, extolling the deeds of Indra, is suitable in the context.

(2) A. AS (VII.5.20) prescribes the hymn as one of ^{the} three Sampāta hymns in the śastra of the Maitrāvaruṇa in the midday-pressing on the first day of the Śadahas.

B. AB (XXIX.3) cites the hymn in the above context. The vinīyoga is thus based on Srutipramāna.

C. Same as under (1) above.

20. (Indra, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (VII.5.18) and SS (I.2.5) cite the hymn for the Niskevalya śastra on the first day of the śadahas and the Dasarātra respectively.

B. AB (XX.2) and KB (XXII.1) cite the hymn in the above context and are thus the Śrutipramāṇa for the vinīyoga. AA (V.2.2) also includes the hymn in the Niṣkevalya Sastra in the Mahāvratā.

C. AB and KB hold 'a', occurring in the beginning of the hymn, as the symbol of the first day. The hymn, however, fits in the context because it lauds the night and exploits of Indra without mentioning any other divinity to share his honours.

21. (D. Indra, Marutvant, M. Tristubh, R. Vāmadeva Gautam, Rcs 11)

(1) A. AS (VII.5.18) and SS (X.2.4) prescribe the hymn for the Marutvatiya sastra on the first day of the Sadahas and the Dasaratra respectively.

B. AB (XX.1) and KB (XXII.1) cite the hymn in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. The hymn contains 'a' (rc 1) in the very beginning, which according to AB and KB (loc. cit.) is the symbol of the first day. The hymn, however, suits the context as it lauds the heroic exploits of Indra aided by the Maruts.

22. (D. Indra, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (VII.5.20) and SS (XII.5.6) prescribe the hymn as the Sampata sūktā in the Sastra of the Maitravaruna at midday-pressing on the second day of the Sadahas and the Dasaratra respectively.

B.C. Same as under 19. (2) above.

23. (D. Indra (Rta in 8-10), M. tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (VII.5.20) and SS (XII.5.7) prescribes the hymn as the Sampata Sūktā in the sastra of the Maitravaruna at the midday-pressing on the third day of the Sadahas.

B.C. Same as under 19. (2) above.

(2) A. ¹¹SS (XIV.16.9) prescribes the hymn in the Marutvatiya sastra in the Rtapeya Ekaha.

B.C. The hymn praises the exploits of Indra and also praises Rta (8-10). Hence the viniyoga is based on lingapramāna and the hymn is appropriate.

24. (D. Indra, M. Tristubh, (1-9,11), Anustubh (10), R. Vamadeva Gautama, Rcs 11)

(1) A. ¹¹SS (XII.3.11) prescribes the hymn in the Sastra of the Maitravaruna at the midday-pressing on the fifth day of the Dasaratra.

B.C. Same as under 22. (1) above.

25. (D. Indra, M. Tristubh, R. Vamadeva Gautama, Rcs 8)

(1) A. ¹AS (VII.12.1) prescribes this hymn to be inserted after the Arabhaniya in the sastra of the Maitravaruna at the midday-pressing on the fourth day of the Dasaratra.

B. AB (XXIX.3) cites the hymn for the above purpose,. The viniyoga is based on Srutipramāna.

C. AB (loc. cit) states that by means of these insertions the ^{and} Gods, the seers conquered the world of Heaven. The hymn being in praise of Indra is suitable for the purpose.

26. (D. Indra Marutvant, M. Tristubh, R. Vamadeva Gautama, Rcs 7)

(1) A. ¹AS (IX.7.2) prescribes the hymn in the Marutvatiya sastra in the Syena Ekaha.

B.C. Indra is lauded together with the Maruts in the hymn and is referred to as 'syena', 'Suparna' and 'Sakuna' (rcs 4-7). Therefore, the viniyoga is based on lingapramāna and the hymn is appropriate in the context.

27. (D. Indra Syena, M. Tristubh, (1-4), Sakvarī (5), R. Vāmadeva Gautama, Rcs 5)

(1) A. SS (XII.3.11) prescribes the hymn in the śastra of the Mitrā-varuna at the midday-pressing on the fifth day of the Dasarātra.

B.C. See under 16 (2) above.

(2) A. AS (IX.7.2) prescribes the hymn in the Niskevalya śastra in the Syena Ekāha.

B.C. Indra is referred to as Syena in the hymn and his exploits are lauded. Hence, the vinīyoga is based on lingapramāṇa, supported by Samakhyāpramāṇa and the hymn is appropriate ^{to} in the context.

29. (D. Indra, M. Tristubh, R. Vāmadeva Gautama, Rcs 5)

(1) A. SS (XII.3.13) prescribes the hymn in the śastra of the Maitravaruna in the midday-pressing on the sixth day of the Dasarātra.

B.C. Same as under 16 (2) above.

33. (D. The Bhṛgu, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (VIII.8.4) and SS (X.5.23) prescribe the hymn to the Bhṛgu in the Vaiśvadeva śastra on the fourth day of the Dasarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn in the above context and provide Srutipramāṇa for the vinīyoga.

C. The hymn contains the word 'Pra' (forward) which according to AB and KB (loc. cit.) is a symbol of the fourth day. Thus the hymn is appropriate ^{to} in the context.

34. (D. The Bhṛgu, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (VIII.8.6) and SS (X.6.13) prescribe the hymn to the Bhṛgu in the Vaiśvadeva śastra on the fifth day of the Dasarātra.

B. AB (XXII.3) and KB (XXIII.3) cite the hymn in the above context. Thus the vinīyoga is based on Śrutipramāṇa.

C. The hymn contains the word 'Vāja' which according to AB and KB is a symbol of the fifth day. Thus the hymn is appropriate for the fifth day.

35. (D. The R̥bhus, M. Tristubh, R. Vāmadeva Gautama, Rcs 9)

(1) A. AS (V.5.14) and SS (VIII.2.3) prescribe the hymn for the Maitravaruna for filling the ^{goblets} bowls, agrahas, at the third-pressing in the Agnistoma.

B. AB (XXVIII.4) cites the hymn for the same purpose. KB (XVI.1) simply prescribes 'aindrārthavya rcah'. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) holds the hymn appropriate in the context, as it contains the words 'Vrsanah' (rc 6), 'maśāsaḥ' (rc 1), 'pītiḥ' (rc 2), 'Susutasya' (rc 2), which are the symbols of the rite in progress.

36. (D. R̥bhus, M. Jagatī (1-8), Tristubh (9), R. Vāmadeva Gautama, Rcs ()

(1) A. AS (VII.7.2) and SS (X.4.14) prescribe the hymn in the Vaisvadeva sāstra on the third day of the śaśahas and the Dasarātra respectively.

B. AB (XII.2) and KB (XII.5) cite the hymn in the context of the third day of the Pr̥thya śaśaha. The vinīyoga is thus based on Śrutipramāṇa.

C. The hymn is appropriate in the context because, according to AB and KB (loc. cit.) it contains the word 'tri' in 'rathas tricakraḥ' (rc 1), which is a symbol of the third day.

41. (D. Indra-Varuna, M. Tristubh, R. Vāmadeva Gautama, Rcs 11)

(1) A. AS (VII.9.2) prescribes the hymn for insertion in the Sāstra of the Maitravaruna at the third-pressing in the ukthya day in the Śaśahas.

B.C. AB (IV.6) states that the Maitravaruna recites a litany to Indra and Varuna at the third pressing. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context.

42. (D. Indra-Varuna, M. Tristubh, R. Trasadasyn ^{Paru} Pasakutsya, Rcs 10)

(1) A. $\bar{A}\bar{S}$ (VII.9.2) prescribes this hymn for insertion in the sastra of the Maitravaruna at the third pressing on the ukthya days of the Sadahsa.

B.C. Same as under 41 (1) above.

44. (D. The Asvins, M. Tristubh, R. Purumidha and ^{mi}Ajanidha Sauhotra, Rcs 7 each)

(1) A. $\bar{A}\bar{S}$ (IV.15.2) and $\bar{S}\bar{S}$ (VI.6.6) prescribe the two hymns in the Tristubh-part of the Asvina-section of the Prataranuvaka in Agnistoma.

B.C. See under I. 1.

45. (D. The Asvins, M. Jagati (1-6), Tristubh (7), R. Vamadeva Gautama, Rcs 7)

(1) A. $\bar{A}\bar{S}$ (IV.15.2) prescribes the hymn in the Jagati-part of the Asvina-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1.

50. (D. Brhaspati (with Indra in 10, 11), M. Tristubh (1-9, 11), Jagati

(1), R. Vamadeva Gautama, Rcs 11)

(1) A. $\bar{A}\bar{S}$ (VII.9.3) and $\bar{S}\bar{S}$ (XII.12.2) prescribe the hymn for inserting in the Sastra of the Brāhmaṇacchasin at the third pressing in the ukthya days of the Sadahsa.

R. B.C. $\bar{A}\bar{B}$ (XV.6) and $\bar{K}\bar{B}$ (XVI.11) state that the Brāhmaṇacchasin recites for Indra and Brhaspati at the third pressing in the ukthya. The viniyoga is based on lingapramāṇa and the hymn is appropriate ^{to} in the context, for it is addressed to Brhaspati and Indra is also referred to in it.

51. (D. Usas, M. Tristubh, R. Vamadeva Gautama, Rcs 11)

(1) A. $\bar{A}\bar{S}$ (IV.14.2) includes the hymn in the Tristubh-part of the usas-section of the Prataranuvaka in the Agnistoma.

B.C. See under I. 1.

52. (D. Uṣas, M. Gāyatrī, R. Vāmadeva Gautama, Rcs 7)

(1) A. ĀS (IV.14.2) and ŚS (VI.5.2) include the hymn in the Gāyatrī-part of the uṣas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

53. (D. ^{Out}Sautr, M. Jagatī, R. Vāmadeva Gautama, Rcs 7)

(1) A. ĀS (VII.7.2) and ŚS (X.3.14) prescribe the hymn to Savitṛ in the Vaiśvadeva śastra on the third day of the Abhiplava Sadaha and the second day of the Dasarātra respectively.

B. AB (XXI.2) and EB (XXII.2) cite the hymn in the above context respectively. The vinīyoga is thus founded on Śrutipramāṇa.

C. AB (loc. cit.) states that 'mahat' (greatness) occurs in the hymn (rc 1), which is a symbol of the third day, for greatness is the end and the third day also is the end. EB (loc. cit.), on the other hand, finds the symbol of the second day in the words 'trīrantarīkṣam savitā mahitvanā' (rc 5), for according to it, antarīkṣa is the symbol of the second day.

54. (D. Savitṛ, M. Jagatī (1-5), Tristubh (6), R. Vāmadeva Gautama, Rcs 6)

(1) A. ĀS (V.18.5) and ŚS (VIII.3.9) prescribe the hymn to savitṛ in the Vaiśvadeva śastra in the Agnistoma.

B. AB (XIII.5) and EB (XVI.3) dealing with the Vaiśvadeva śastra do not mention any particular hymn for Savitṛ, but simply state that a hymn for Savitṛ be included. EB (XX.3) does mention this hymn in the Vaiśvadeva śastra but on the second day of the Abhiplava sadaha. The vinīyoga is thus based on līngapramāṇa.

C. The hymn is in praise of Savitṛ and ends with a benediction. Hence it is appropriate in the context.

58. (D. Ghr̥ta, M. Tristubh (1-10), Jagatī (11), R. Vāmādeva Gautama, Res 11)

(1) A. AS (VIII.6.6) and SS (XI.13.11) prescribe the hymn for the Ājya sastra on the Visuvant day. AS (VIII.9.2) prescribes the hymn on the seventh day of the Dasarātra for the Ājya Sastra.

B. AB (XXIII.1) and KB (XV.1) cite the hymn for Ājya sastra on the seventh day and in the Visuvant respectively. The vinīyoga thus is based on Srutipramāṇa.

C. AB (loc. cit.) holds the hymn appropriate for the seventh day as it does not contain any express mention of the deity (the deity is Agni). KB (loc. cit.) finds the symbol of the Visuvant in the word 'Surya' (re 4).

Mandala V

1-4. (D. Agni, M. Tristubh, Sakvarī (2.12) Virāj (3.1), R. Budha and

Gavisthira (1), Kumāra(2), Vasusruta (344), all Ātreyas; Res 12, 12, 12, and 11 respectively)

(1) A. AS (IV.13.7) prescribes these four hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. Sūkta 3 has a special vinīyoga shown by SS (XV.13.3), as the ājya sastra at the Abhisecmaniya in the Rajasūya.

B.C. SS (loc. cit.) states that the hymn is employed in the context, for it has a reference to Varuna and it is Varuna, whom. They anoint as king. The vinīyoga is based on Srutipramāṇa.

5. (D. Idhma (1), Narasani^msa (2), Ida (3), Barhis (4), The Divine Doors (5), Usāsānaktā (6), The two Divine Invokers (7), The Three Goddesses. (8), Tvastr (9), Vanaspati (10), Svahāktis (11), M. Gayatrī, R. Vasusruta Atreya, Rcs 11)

{1 A.B.C. Same as under I. 13. This is the Aprī hymn of the Atris.

6. (D. Agni, M. Pankti, R. Vasusruta Atreya, Rcs 10)

(1) A. AS (IV.13.7) and SS (VI.4.13) prescribe the hymn in the Pankti-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (X.6.2) prescribes the hymn in the Ājya Sastra on the fifth day of the Samūha type of the Dasaratra.

B. KB (XXIII.1) cites the hymn in the above context. The vinīyoga is thus based on Srutipramāna.

C. KB (loc. cit.) states that the hymn is appropriate, for it is in Pankti which symbolises cattle, which are a symbol of the fifth day.

(3) A. AS (X.10.2) prescribes the hymn for the Ājya Sastra on the second day of the Asvamedha.

B. SB (XIII.5.1.8) cites the hymn for the same purpose. The vinīyoga is based on Srutipramāna.

C. The hymn refers to horses in many of its verses and is, therefore appropriate in the context.

8. (D. Agni, M. Jagatī, R. Isa Atreya, Rcs 7)

(1) A. AS (IV.13.7) prescribes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (XI.6.8) prescribes the hymn in the Āgnimāruta-sastra to Agni Jātavedas on the third day of the Abhiplava sadaha.

B. KB (XX.4) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) holds the hymn appropriate in the context, because it has the word 'tvam' in the beginning of every rc and as the same end, so the same beginning also symbolises the end and the third day is the end.

(3) A. SS (XIV.56.4) prescribes the seven rcs of the hymn for the cups advanced (camasonⁿyayana) at the Āditya-draught in the midday pressing in the Agnistut Ekaha.

B.C. The vinīyoga is based on lingapramāṇa, supported by samākhyā-pramāṇa. AS every hymn in this Ekaha is to refer to Agni, this hymn is also appropriate in the context, for it praises Agni.

9. (D. Agni, M. Anuṣṭubh (1-4, 6), Pankti (5, 7), R. Gaya Ātreya, Res 7)

(1) A. AS (IV.13.7) prescribes the hymn in the Anuṣṭubh-part of the Agni-section of the Prāteranuṣṭubh in the Agnistoma.

B.C. See under I. 1.

10. (D. Agni, M. Anuṣṭubh (1-3, 4, 6), Pankti (4, 7), R. Gaya Ātreya, Res 7)

(1) A. AS (IV.13.7) includes the hymn in the Anuṣṭubh-part of the Agni-section of the Prāteranuṣṭubh in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (XI.8.1) prescribes the hymn (leaving out the last verse which is in Pankti) for the Ājya sastra on the fifth day of the Abhiplava Sadaha.

B. KB (XII.3) cites the hymn in the above context and does not mention the leaving out of the last rc. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn contains the word 'rāya' (with wealth) which is a symbol of the fifth day and that it has also an addition in the Pañkti verse, which also symbolises this day.

(3) A. ŚŚ (XI.11.7) prescribes the hymn for the Ājya śastra on the third Svaramāman day.

B. KB (XXIV.5) cites the hymn in the above context and the vinīyoga is thus based on Śrutipramāna.

C. KB (loc. cit.) holds the hymn appropriate in the context for it contains the word 'a' (hither).

11. (D. Agni, M. Jagatī, R. sutambhara Ātreya, Rcs 6)

(1) A. AS (IV.13.7) and ŚŚ (VI.4.11) prescribe the hymn in the Jagatī-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ŚŚ (XI.7.12) prescribes the hymn to Jāavedas in the Āgnimaruta-śastra on the fourth day of the Abhiplava Śadaha.

B. KB (XXI.2) cites the hymn in the above context. The vinīyoga is based on Śrutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate for it contains the word 'ajamista' which is a symbol of the fourth day.

12. (D. Agni, M. Tristubh, R. Sutambhara Ātreya, Rcs 6)

(1) A. AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under I. 1.

13. (D. Agni, M. Gayatri, R. Sutambara Atreya, Res 6)

(1) A. [/]AS (IV.13.7) and ^{//}SS (VI.4.1) prescribe the hymn in the Gayatri part of the Agni-section of the Prataranuvāka in the ~~Agnistoma~~ Agnistoma.

B.C. See under I. 1.

(2) A. ^{//}SS (X.9.17) prescribes the hymn to Jatavedas in the Agnimāruta sastra on the seventh day of the Dasaratra.

B. KB (XXVI.X) cites the hymn in the context. The viniyoga is thus founded on Srutipramāna.

C. According to KB (loc. cit.), the word 'vitanvate' in the hymn (rc 4) is a symbol of the seventh day and hence the hymn is appropriate.

(3) A. ^{//}SS (XIV.52.11) prescribes the hymn in the Ajya Sastra of the Maitravaruna at the morning-pressing in the Agnistut Ekaha.

B.C. The viniyoga is based on lingapramāna supported by the Samākhyā-pramāna. The hymn is appropriate in the context, for it is addressed to Agni.

14. (D. Agni, M. Gayatri, R. Sutambara Atreya, Res 6)

(1) A. [/]AS (IV.13.7) and ^{//}SS (VI.4.1) include the hymn in the Gayatri part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under I. 1.

15. (D. Agni, M. Tristubh, R. Dharuna Angirasa, Res 5)

(1) A. [/]AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prataranuvāka in the Agnistoma.

B.C. See under I. 1.

16. (D. Agni, M. Anustubh (1-4), Pankti (5), R. Puru Atreya, Res 5)

(1) A. ^{//}SS (XI.11.7) prescribes the hymn for Ajya-sastra on the second svarasaman day.

B. KB (XXIV.5) cites the hymn for the above purpose. The vinīyoga has Srutipramāṇa for its basis.

C. KB (loc. cit.) holds it appropriate in the context for it contains the word 'Brhad', which is a symbol of this day. It is interesting to note that V.10 which is prescribed in the Ājya-sāstra for the third day and where KB found 'a' as the symbol for the day, also contains the word 'Brhat' (rc 4)
17. (D. Agni, M. Anuṣṭubh, (1-4), Pañkti (5), Puru Ātreya, Rcs 5)

(1) A. SS (XI.11.7) prescribes the hymn for the Ājya sāstra on the first Svarasāman day.

B. KB (XXIV.5) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the, context, for it contains the word 'a' (beginning of rc 1). It is to be noted that this hymn also contains the word 'Brhat' (rc 3).

20-23. (D. Agni, M. Anuṣṭubh (1-3), Pañkti (4), R. Prayasvant Sasa (21),
Viśvasāman (22) Dyumna (23), Rcs 4 each)

(1) A. AS (IV.13.7) prescribes the hymns in the Anuṣṭubh-part of the Agni-section of the Prataranuvāka in the Agnistoma. It is to be noted that the last rcs of 16, 17, 18 hymns was left out in the context (^{See} ~~sank~~ ch.V) for it is in Pañkti; then, why the last rc has been retained here?

B. C. See under I. 1

24. (D. Agni, M. Dvīpada Viraj, R. Gaupayanas)

(1) A. AS (II.19.36) prescribes this hymn to be muttered by the officiating priests while going towards the Āhavanīya in the Mahāpitryajña.

B.C. SB (II.3.4.31) cites the hymn to be recited while approaching respectfully towards the Āhavanīya. The vinīyoga is thus based on Śrutipramāṇa and the hymn is appropriate in the context, for it praises and prays to Agni.

25. (D. Agni, M. Anustubh, R. Vasūyu Ātreya, Rec 9)

(1) A. AS (IV.13.7) prescribes the hymn in the Anustubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1. (1)

26. (D. Agni, M. Gayatrī, R. Vasūyu Ātreya, Rec 9)

(1) A. AS (IV.13.7) prescribes the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāk in the Agnistoma.

B.C. See under I. 1.

29. (D. Indra, Marutīvant, M. Tristubh, R. Gaurivīti Śaktya, Rec 15)

(1) A. AS (VII.7.1) and SS (I.4.8) prescribe the hymn for the Marutvatiya sastra on the third day of the Abhiplava sadaha and the Dasarātra respectively.

B. AB (XII.1) and EB (XII.4) cite the hymn in the context. The vinīyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) and EB (loc.cit.) hold the hymn appropriate in the context as it has the word 'tri' which is a symbol of the third day. Indra is lauded with the Maruts and hence the hymn is appropriate for the Marutvatiya Sastra.

(2) A. SS (X.11.6) prescribes the hymn in the Marutvatiya sastra on the ninth day of the Dasarātra.

B. EB (XVI.16) cites the hymn in the context. The vinīyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

(3) A. SS (XIV. 27.12) prescribes the hymn for the Marutvatiya-sastra in the usanas-stoma Ekāha, which was beheld by Usanas Kāvya.

B.C. The hymn contains the word 'usana' which is the lingapramāna for the vinīyoga and it is appropriate in the context for it is addressed to Indra Marutvant.

(4) A. SS (XVI.21.19) prescribes the hymn for the Marutvatiya sastra on the second day of the Tryaha (three-day) Somayāga.

B.C. In this Ahina Somayāga the Marutvatiya sastras of the second and third days in the Prathya Sadaha are transposed, the one for the second day being used on the third day and the one for the third day being used for the second day in this Somayāga.

30. (D. Indra, Marutvant, M. Tristubh, R. Bahru Atreya, Rcs 15)

(1) A. AS (IX.7.32) prescribes the hymn for the Marutvatiya sastra in the Tivra-soma-Ekāha.

B.C. 'tīvra indraṃ amamanduh sutāsh' is the linga for this vinīyoga. Thus the vinīyoga is based on lingapramāna, supported by Samākhyā-pramāna and the hymn is appropriate in the context for the same reason.

31. (D. Indra, Marutvant, M. Tristubh, R. Avasyu Atreya, Rcs 15)

(1) A. SS (X.11.6) prescribes the hymn in the Marutvatiya sastra on the ninth day of the Dasaratra.

B. EB (XXVI.16) cites the hymn in the above context. The vinīyoga is based on Srutipramāna.

C. According to EB (loc. cit.) the hymn is appropriate in the context, for it contains the word 'asthat' (re 1) which is a symbol of the ninth day. EB further explains that the ninth day is the end and one has no where

to go after reaching the end, so he stands. Thus 'stand' is a symbol of the ninth day. Indra Marutvant is lauded in the Sūkta '('Wisve te atra marutah sakḥāyah re 10). Hence it is appropriate for the Marutvatīya śāstra.

41. (D. Visvedevas, M. Tristubh, (1-15, 18, 19) Ati Jagatī (16, 17),
Ekapada Viraj (20), ^{R. Ati} Bhauma, Res 20)

(1) A. SS (X.6.18) prescribes the hymn in the Vaisvadeva-śāstra on the fifth day of the Dasarātra.

B. KB (XXIII.3) cites the hymn in the above context. The vinīyoga is based on Srutipraśāna.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'Paśu' which is a symbol of the fifth day.

42. (D. The Visvedevas, M. Tristubh (1-16, 18), Ekapada Viraj (18), R. Ati Bhauma, Res 18)

(1) A. SS (X.6.18) prescribes this hymn optionally (to replace the hymn V.41) in the Vaisvadeva-śāstra on the fifth day of the Dasarātra.

B.C. KB (XXII.3) citing V.41, in the context does not mention this option, nor is this vinīyoga found elsewhere. The vinīyoga is based on lingapraśāna.

44. (D. The visvedevas, M. Jagatī (1-15), Tristubh (14, 15), R. Avatsāra Kasyapa, Res 15)

(1) A. SS (XI.12.15) prescribes the hymn in the Vaisvadeva-śāstra on the second Svarasaman day.

B. KB (XXIV.9) cites the hymn in the same context. The vinīyoga is based on Srutipraśāna.

C. The hymn is addressed to the Visvedevas and the first re also contains the word 'Svarīdān' which makes ^{the hymn} appropriate for the Svarasaman day.

46. (D. The visvedevas, M. Jagatī (1, 3-7), Tristubh (2, 8), R. Pratiksatra
Ātreya, Rcs 8)

(1) A. SS (I.2.7) prescribes the hymn in the Vaisvadeva-sastra on
the first day of the Dasaratra.

B. KB (XXII.1) cites the hymn in the above context. The viniyoga
is based on Srutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate for the
first day as it contains the word 'ayujī' (yoked) in rc 1, ^{which a} It is the symbol
of the first day.

48. (D. The Visvedevas, M. Jagatī, R. Pratibhānu Ātreya, Rcs 5)

(1) A. AS (VII.7.7) prescribes the hymn in the Vaisvadeva-sastra on
the fifth day of the Abhiplava Śadaha.

B.C. According to AB (XXII.1) a hymn in Jagatī is suitable for
the fifth day. This hymn is addressed to the Visvedevas and hence its viniyoga
in the context stands on lingapramāna and the hymn is appropriate in the
context.

54. (D. The Maruts, M. Jagatī (1-13, 15), Tristubh (14), ^{R Syāvāśva} Ātreya, Rcs 15)

(1) A. SS (I.2.9) prescribes the hymn to the Maruts in the Āgimāruta-
sastra on the first day of the Dasaratra.

B. KB (XIII.1) cites the hymn in the above context and the
viniyoga is thus based on Srutipramāna.

C. According to KB (loc. cit.), the hymn is appropriate in the
context for it contains the symbol of the first day in 'pra' in the very
beginning of the hymn.

55. (D. The Maruts, M. Jagatī (1-9), Tristubh (10), R. ^{Syāvāśva} Ātreya,
Rcs 10)

(1) A. SS (I.6.15) prescribes the hymn to the Maruts in the Āgimāruta

sastra on the sixth day of the Dasarātra.

B. KB (XXIII.8) cites the hymn in the above context and the vinīyoga is thus based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the context for its rcs have the same ending viz. ^tsubhā yātāmanu rathā avṛtsata', which is a symbol of the day.

57. (D. The Maruts, M. Jagatī (1-6), Tristubh (7, 8), R. Śyāvāśva Ātreya, Rcs 8)

(1) A. ^{//}SS (X.6.20) prescribes the hymn to the Maruts in the Āgṇimāruta-sastra on the fifth day of the Samūha type of the Dasarātra.

B. KB (XXIII.3) cites the hymn for the same purpose on the fifth day of the Prathya śaḍaha. Thus the vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'Svasvāh' (rc 2), which is a symbol of the fifth day.

(2) A. ^{//}SS (XI.6.8) prescribes the hymn to the Maruts in the Āgṇimāruta-sastra on the third day of the Abhiplava Śaḍaha.

B. KB (XI.4) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'dīvāh' (rc 1) which is a symbol of this day.

59. (D. The Maruts, M. Jagatī (1-7), Tristubh (8), R. Śyāvāśva Ātreya, Rcs 8)

(1) A. ^{//}SS (XI.8.7) prescribes the hymn to the Maruts in the Āgṇimāruta-sastra on the fifth day of the Abhiplava śaḍaha.

B. KB (XXI.5) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

G. According to KB (loc. cit.) the hymn is appropriate in the context for it contains the word 'gavam'^(re 3) which is a symbol of the fifth day.

61. (D. The Maruts, (also a Dānastuti of Purumidha), M. Gayatrī (1-4 , 6-8, 10-19), Anustubh (5), Sato Brhatī (9), R. Syāvāśva Ātreya, Rcs 19)
 (1) A. SS (XVI.11.9) prescribes the hymn to be recited amongst the Narasamāsas in the Purusamedha.

B.C. The hymn is a Dānastuti and hence the vinīyoga is based on lingapramāna and is appropriate in the context.

68. (D. Mitra and Varuna, M. Gayatrī, R. Yajata Ātreya, Rcs 5)

(1) A. AS (V.10-28) and SS (VIII.11.3) prescribe the hymn in the sastra of the Maitrāvaruna at the morning-pressing in the Agnistoma.

B.C. AB (VI.4) states that the Maitrāvaruna recites for Mitra and Varuna at the morning-pressing and AB (XXVIII.1) states 'gayatram vai prātaḥ savanam! Thus the vinīyoga of this hymn in the context is based on lingapramāna and the hymn is appropriate, for it satisfies both the requirements laid down by AB (loc. cit.).

71. (D. Mitra and Varuna, M. Gayatrī, R. Bahurkṣta Ātreya, Rcs 5)

(1) A. The hymn is a triplax, AA (V.10.29) and SS (VII.11.2) prescribe the tree as the anurūpa in the sastra of the Maitrāvaruna at the morning-pressing in the Agnistoma.

B.C. GB (II.5.15) cites the tree for the same purpose. The vinīyoga is based on Srutipramāna and the hymn is appropriate in the context for it fully tallies with the Stotriya-tree in metre, deity, contents etc.

72. (D. Mitra and Varuna, M. Gayatri, R. Bahuvr̥kta Ātreya, Rcs 3)

(1) A. AS (VII.10.5) and SS (X.4.5) prescribe the hymn, which is a trca, in the Prauga-sastra on the third day of the Dasaratra.

B. AB (XXI.1) cites the trca in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) the trca is appropriate for the third day, for it has the same endings (viz. ni Barhiṣi sadatam somapitaye). ^{to}

73. (D. The Asvins, M. Anuṣṭubh, R. Paura Ātreya, Rcs 10 each)

(1) A. AS (IV.15.2) and SS (VI.6.4) prescribe these two hymns in the Anuṣṭubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1. (1)

75. (D. The Asvins, M. Pankti, R. Avasyu Ātreya, Rcs 9)

(1) A. AS (IV.15.2) and SS (VI.6.14) prescribe the hymn in the Pankti-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

76. (D. The Asvins, M. Tristubh, R. Atri Bhauma, Rcs 5)

(1) A. AS (IV.15.2) and SS (VI.6.5) prescribe the hymn in the Tristubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. AS (IV.6.3) and SS (V.9.23) prescribe the hymn in the Purva Patala of the Pravargyabhistava in the Agnistoma.

B. AB (IV.4) and KB (VIII.6) cite the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. ^{As AS} AB (loc. cit.) remarks the Sūkta is appropriate ^{to} in the context for it contains the words 'Pīpivāṃsaḥ asvina gharmanasocha' (O Asvins, to the swelling cauldron).

(3) A. AS (IX.11.14) and SS (XV.8.14) prescribe the hymn for the Hotr in the extra uktha-sastra in the Aptoryāman.

B.C. AB (XIV.3) and KB (XXX.11) take a very brief notice of the Aptoryāman and do not mention the deities of the extra uktha-sastra. KB (loc. cit.) in the context refers to the Asvina-cup, which implies that ²these is a sastra for the Asvins. The viniyoga is thus based on lingapramāṇa.

77. (D. The Asvins, M. Tristubh, R. Atri Bhauma, Rcs 5)

(1) A. AS (IV.15.2) and SS (VI.6.5) prescribe the hymn in the Tristubh-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. AS (IX.11.15) prescribes the hymn for the Maitrāvaruṇa at the extra uktha in the Aptoryāman.

B.C. Same ~~is~~ as under 76 (3) above.

79. (D. Usas, M. Pankti, R. Satyasravas Atreya, Rcs 10)

(1) A. AS (IV.14.2) and SS (VI.5.14) prescribe the hymn in the Pankti-part of the usas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

80. (D. Usas, M. Tristubh, R. Satyasravas Atreya, Rcs 6)

(1) A. AS (IV.14.2) prescribes the hymn in the Tristubh-part of the Usas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

81. (D. Savitr, M. Jagatī, R. Syāvasva Atreya, Rcs 5)

(1) A. AS (VII.5.23) and SS (X.2.7) prescribe the hymn to Savitr in the Valisvadeva sastra on the first day of the Sadahs, and the Dasastra respectively

B. AB (XX.2) and KB (XX.2) cite the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.), the hymn suits the context, for it contains the word 'yujate' which is a symbol of the first day.

85. (D. Parjanya, M. Tristubh (1, 5-8, 10), Jagatī (2-4), Anustubh (9),

R. Atri Bhatta, Rcs 10)

(1) A. AS (II.13.9) prescribes the hymn in paying reverences to the Quarters in the Karīryestī.

B.C. The viniyoga is based on lingapramāṇa. As the Karīryestī is for rain, the hymn addressed to Parjanya is appropriate ^{to} in it.

87. (D. The Maruts, M. Atijagatī, R. Evayamarut Atreya, Rcs 9)

(1) A. AS (VIII.4.12) and SS (XII.9.7) prescribe the hymn in the sastra of the Acchāvaka at the third pressing on the sixth day of the Dasaratra. The hymn is designated as the Evayamarut hymn .

B. AB (XXII.10) and KB (XIV.13) cite the hymn in the context on the sixth day and the Visvajit respectively. The viniyoga is based on Śukra Sūtipramāṇa.

C. AB (loc. cit.) states that motion is produced by means of the Evayamarut hymn and when motion has been produced by this hymn everything moves. This is the importance of the hymn.

It is to be noted that Viṣṇu instead of Indra is associated with the Maruts in this hymn.

ManiaVI

1. (D. Agni, M. Tristubh, R. Bharadvāja Barhaspatya, Rcs 13)

(1) A. AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvak in the Agnistoma.

B.C. See under I. 1.

(2) A. [/]AS (III.6.1) and ^{//}SS (V.19.13) prescribe the hymn to be recited by the Hotr while the parts of the sacrificial animal are being cut off for Manotā at the Agnistaiya-Pasuyaga in the Agnistoma.

B. AB (VI.10) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa. KB (X.6) simply states that the Hotr recites the Manotā hymn.

C. AB (loc. cit.) and KB (loc. cit.) explain that there are three Manotas of the Gods Agni, speech and cow. Their minds are woven in them. But in Agni all the Manotas unite and hence a hymn to Agni only suffices for the oblation being cut off for Manotā. The hymn opens with the words 'tvam hyagne prathamā manotā' and hence is suitable in the context.

2. (D. Agni, M. Anuṣṭubh (1-10) Sakvarī (11), R. Bharadvāja Bārhaspatya, Res 11)

(1) A. [/]AS (X.2.5) prescribes the hymn for the Ājya sastra on the second day in the Dvirātra of the Angirasas.

B. KB (XX.3) cites the hymn for ^{the} Ājya Sastra on the second day. Hence the Vinīyoga is based on Srutipramāṇa.

C. KB (loc. cit.) states that Anuṣṭubh is the metre of the second day and that is why this hymn is chosen for that day.

(2) A. [/]AS (IV.13.7) prescribes the hymn in the Anuṣṭubh part of the Agni-section of the Prātaranuvāka in the Agnistoma. ^{//}SS omits the last two verses.

B.C. See under I. 1.

3. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya, Res 8)

(1) A. [/]AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (XIV.53.7) prescribes the hymn in the Marutvatīya śāstra in the Agnistut Ekāha.

B.C. The viniyoga is based on lingaprasāna, as the hymn besides containing the name of Agni also has a reference to the Maruts in the last verses --- sardhova yo marutām tataksa.

As everything in this Ekāha is connected with Agni, this hymn is also appropriate in the context for it mentions Agni as the creator of the power of the Maruts.

4. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya, Res 8)

(1) A. AS (IV.15.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Pratimānūṣṭāna in the Agnistoma.

B.C. Same as under I. 1.

(2) A. SS (XIV.54.4) prescribes the hymn in the Niskevalya śāstra in the Agnistut Ekāha.

B. The viniyoga is based on lingaprasāna supported by the Samākhyā-prasāna.

C. Agni is praised and described as equal to Dyaus, Sūrya, Vāyu and Indra in certain attributes. The hymn suits the context.

5-6. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya, Res 7 each

(1) A.B.C. Same as under 4 (1) above.

7. (D. Agni Vaisvanara, M. Tristubh (1-5), Jagatī (6, 7), R. Bharadvāja Bārhaspatya, Res 7)

(1) A. SS (I.6.20) prescribes the hymn to Vaisvanara in the Agni-maruta-śāstra on the fifth day in a samūha type of the Dasaratra.

B. KB (XXII.3) cites the hymn in the context of the fifth day in the Prsthya sadaha. The vinnyoga is based on Srutipramāna.

C. The hymn is addressed to Agni Vaisvānara and hence is appropriate to in the context.

8. (D. Agni Vaisvānara, M. Jagatī (1-6), Tristubh (7), R. Bharadvāja Barhaspatya, Res 7)

(1) A. AS (VII.4.13 and VII.7.8) prescribe the hymn to Agni Vaisvānara in the Agnimaruta sastra on the caturvimsa day and on the fifth day of the Sadahas respectively.

B. AB (XX.4) cites the hymn in the Agnimaruta sastra on the second day of the Prsthya sadaha. The fifth day is also a repetition of the second day (AB XXII.1). The vinnyoga is thus based on Srutipramāna.

C. According to AB (loc. cit.), the hymn is appropriate in the context for it contains the word 'vṛṇah' (rc 1) which is a symbol of the second day.

(2) A. SS (X.3.15) prescribes the hymn in the Agnimaruta-sastra on the second day of the Dasaratra.

B. KB (XX.3) cites the hymn in the above context. The vinnyoga is based on Srutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate, for it contains the word 'Vṛṇah' which is a symbol of the second day.

9. (D. Agni, M. Tristubh, R. Bharadvāja Barhaspatya, Res 7)

(1) A. AS (VIII.8.9) and SS (X.8.15) prescribe the hymn in the Agnimaruta sastra on the sixth day of the Dasaratra.

B. AB (XIII.10) and KB (IXIII.8) cite the hymn in the above context. The vinnyoga is based on Srutipramāna.

C. According to AB and KB, the hymn is appropriate for the word 'ahah' is repeated and repetition is the symbol of the sixth day.

10-13. (D. Agni, M. Tristubh, R. Bharadvāja Barhaspatya, Res 7(in 10) and

6 each in the rest)

(1) A. AS (IV.13.7) prescribes the hymns in the Tristubh-part of the Agni-section of the Prātaraṇuvāka in the Agnistoma.

B.C. See under I. 1. (1)

14. (D. Agni, M. Anustubh (1-5), Sakvārī (6), R. Bharadvāja Barhaspatya,

Res 6)

(1) A. AS (IV.13.7) prescribes the hymn in the Anustubh-part of the Agni-section of the Prātaraṇuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. AS (I.2.18) prescribe the hymn for the Ājya śastra on the third day of the Caturvītra Ahina Somayāga named as Caturvira of Atri.

B.C. The vinīyoga is based on lingapramāṇa. There is repetition of the word 'Agni' in (re 2) and of tareṇa (re 5) in the hymn. According to AB (XII.1) repetition is a symbol of the third day. The hymn is, therefore appropriate in the context.

17. (D. Indra, M. Tristubh, R. Bharadvāja Barhaspatya, Res 15)

(1) A. AS (VIII.5.4, VIII.7.22 and IX.8.6) prescribe the hymn for the Marutvatiya-śastra in the Abhijit on the eight day of the Samūha type of the Dasaratra and in the Suryastut Ekāha respectively.

SS (XI.10.10, XIV.11.8 and XIV.23.5) prescribe the hymn for the Marutvatiya-śastra in the Abhijit in the Pratyavarohaniya Ekāha and in the Ṛsabha Ekāha respectively

B. AB (XXII.3), KB (XXIV.2) and AA (I.2.2.6 and V.1.1.8) cite the hymn for the Marutvatiya-sastra on the eight day of the Dasaratra in the Abhijit and in the Mahavrata respectively. The viniyoga is thus based on Srutipramāṇa; for the Ekahas, however, it is based on lingapramāṇa.

C. ^{As} the Maruts are mentioned together with Indra in the hymn (rc 11), it is appropriate for the Marutvatiya sastra.

18. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 15)

(1). A. AS (VIII.5.4) and SS (XI.10.10) prescribes the hymn for the Niskevalya sastra in the Abhijit. SS (X.9.13) prescribes the hymn for the Niskevalya-sastra on the seventh day of the Dasaratra.

B. KB (XXIV.2 and XXVI.9) cite the hymn in the above two contexts. AA (V.2.2.6) cites the hymn in the Niskevalya-sastra in the Mahavrata. The viniyoga is thus based on Srutipramāṇa.

C. The hymn extols the mighty deeds of Indra without mentioning any other deity and hence is appropriate for the Niskevalya sastra.

19. (D. Indra Marutvant, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 15)

(1) A. AS (VIII.7.22) and SS (X.10.5) prescribe the hymn in the Marutvatiya-sastra on the eight-day of the Dasaratra.

B. AB (XXIII.3) and KB (XXVI.12) cite the hymn in the above context and thus provide Srutipramāṇa for the viniyoga.

C. According to AB and KB (loc. cit.) the hymn is appropriate as it contains the word 'Mahan' which is a symbol of the eighth day.

The hymn lauds the mighty deeds of Indra together with the Maruts. Indra is expressly designated 'Marutvan' in rc 11. Hence the hymn is appropriate for the Marutvatiya-sastra.

(2) A. ^{//}SS (XI.9.4) prescribes the hymn for the Marutvatiya [/]sastra on the sixth day of the Abhiplava Sadaha.

B. KB (XXI.4) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. Same as under (1) above.

(3) A. [/]AS (VI.7.6) prescribes the hymn to be recited at the midday-pressing in the extra-sastra occasioned by the excess of Soma (Somatireke).

B.C. The viniyoga is based on Lingapramāna. The midday-pressing is mainly for Indra and therefore, the hymn is appropriate in the context.

20. (D. Indra, M. Tristubh (1-6, 8-13) Viraj (7), R. Bharadvaja Barhaspatya, Res 13)

(1) A. ^{//}SS (I.11.7) prescribes the hymn in the Niskevalya [/]Sastra on the ninth day of the Dasaratra.

B. KB (XXVI.16) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. KB (loc. cit.) states that the word 'dyauh' occurring in the beginning of the hymn is a symbol of the yonder world and therefore the hymn is appropriate for the ninth day, for the yonder world is the end and the ninth day also is the end.

(2) A. ^{//}SS (XI.14.5) prescribes the hymn for the Niskevalya [/]sastra on the visuvarit day in case the Bṛhat is performed on its own yonī.

B. KB (XIV.6) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate for it contains the word 'Sūrya' in 'Indrah kutsāya sūryasya sātāu' (re 5), which is a symbol of this day.

(3) A. AS (VIII.4.10) and SS (XII.6.14) prescribe the hymn to be recited by the Acchāvāka after the opening verses of his Sastra at the midday pressing on the sixth day of the Śaḍahas.

B.C. AB (XXX.4) in the context simply says to the purpose that the Acchāvāka is to recite a hymn to Indra which has a reference to Visnu (Visnu-nyūnkha). The hymn has a reference to Visnu in 'Visnumā sacānah' (rc 2). Thus the vinīyoga is based on lingapramāṇa, supported by Sruti-pramāṇa and hence is appropriate.

(4) A. AS (IX.9.35) prescribes the hymn for the Niṣkevalya sastra in the 'utkrānti' Ekāha for Indra and Visnu.

B.C. The vinīyoga is based on lingapramāṇa for the hymn is addressed to Indra and has a reference to Visnu also and hence is appropriate.

21. (D. Indra (with Visvedevas in 9), M. Tristubh, R. Bharadvāja Bārhaspatya, Res 12)

(1) A. AS (VIII.7.23) and SS (X.10.5) prescribe the hymn in the Marutvatiya-sastra on the third chandoma day (i.e. the ninth day) and on the eighth day respectively.

B. AB (XXIV.1) and KB (XXVI.12) cite the hymn in the above context. Thus both vinīyogas are based on Srutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate for the ninth day for it contains the word 'stha' in 'rathestha' (rc 1) which is a symbol of the ninth day. KB (loc. cit.) on the other hand, finds it appropriate for the middle chandoma day (i.e. the eighth day) for it contains the word 'vira' which is synonymous to 'mahat' and this word is a symbol of the middle chandoma day.

The hymn extols the deeds of Indra together with the Maruts (rc 9) and hence it is appropriate for the Marutvatiya-sastra.

(2) A. ^{//}SS (XI.5.1) prescribes the hymn for the Marutvatiya sastra on the second day of the Abhiplava Sadaha.

B. KB (XX.3) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. KB (loc. cit.) here finds the hymn appropriate for it contains the word 'ut'.

(3) A. [/]AS (IX.7.29) and ^{//}SS (XIV.50.2) prescribe the hymn for the Marutvatiya-sastra in the upahavya Ekāha.

B. AB (XXXV.2) refers to The incident for the stonement of which this Ekāha was devised, but does not mention this Ekāha. The viniyoga seems to be based on lingapramāna, for the hymn contains the words 'havyam vira havyā havanti' which is a symbol of the Samākhyā 'upahavya'.

C. The hymn is appropriate for the Marutvatiya sastra fo it lauds Indra with the Maruts (rc 9).

(4) A. [/]AS (IX.7.35) and ^{//}SS (XIV.71.3) prescribe the hymn for the Marutvatiya sastra in the utkrānti Ekāha which is meant for Indra and Viṣṇu.

B.C. This hymn mentions Viṣṇu with Indra (rc 9). Hence the viniyoga is based on lingapramāna and the hymn is appropriate.

(5) A. ^{//}SS (XIV.60.2) prescribes the hymn for the Marutvatiya sastra in the Vaisvadevastut Ekāha.

B.C. The hymn lauds the Visvadevas in rc 9. The viniyoga is based on lingapramāna supported by the Samākhyā-pramāna.

22. (D. Indra, M. Tristubh, R. Bharadvāja Barhaspatya, Res 11)

(1) A. [/]AS (VII.5.20) prescribes the hymn as the Sampāta sūkta in the Sastra of the Brāhmaṇaschamsin, which replaces the Ahina Sūktas on the first day of the Abhiplava sadaha and the Dasaratra.

B.C. AB (XXIX.3) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa and the hymn is ^{said to be} appropriate for it is seen by Bharadvāja.

(2) A. SS (XI.14.6) and (XII.4.11) prescribes the hymn for the Saṣṭra of the Brāhmanācchamsin on the Viṣuvant and the Dasarātra respectively.

B. KB (XXV.5) cites the hymn for the above purpose in the context of the Viṣuvant. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate for it contains the word 'to ^{shine} ~~Saṣṭra~~' in 'divyāni dīpayantarikṣā'.

(3) A. AS (IX.7.29) and SS (XIV.50.2) prescribe the hymn for the Niskevalya saṣṭra in the Upahavya Ekāha.

B. The hymn contains the word 'havyah' in the first pāda of the first re. The vinīyoga is based on this lingapramāṇa supported by the Samākhyā-pramāṇa.

C. The hymn extols Indra alone without praising any other divinity and hence is appropriate ^{to} for the Niskevalya-saṣṭra.

23. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 10)

(1) A. AS (VIII.6.13) and SS (XI.5.2) prescribe the hymn in the Niskevalya saṣṭra on the visuvant day and on the second day of the Abhiplava Saḍaha respectively.

B. AB (XVIII.8) states in the context of the Viṣuvant 'etad ukthānām uktham'. This hymn contains the words 'Sasyamāna ukthe' (re 1), 'Samsad ukthe' (re 5). Therefore the vinīyoga given by AS (loc. cit.) may be taken as based on lingapramāṇa.

KB (XX.3) cites the hymn in the context shown by SS (loc. cit.)
The vinīyoga given by SS (loc. cit.) is based on Srutipramāna. AA (V.2.2.6)
includes the hymn in the Niskevalya sastra in the Mahāvratā.

B. The hymn is suitable for the Niskevalya sastra as it lauds
Indra alone.

24. (D. Indra, M. Tristubh, R. Bharadvāja Barhaspatya, Res 10)

(1) A. AS (VIII.6.13) prescribes the hymn in the Niskevalya sastra
on the Visuvas day.

B.C. Same as under 23. (1) above.

(2) A. SS (XIV.60.2) prescribes the hymn for the Niskevalya sastra
in the Vaisvadevastut Ekaha.

B. The vinīyoga is based on lingapramāna as the fifth re of the
hymn invokes Visvadevas (Mitra, Varuna, and Pusan besides Indra).

C. The hymn, though mentioning other deities, praises the exploits
of Indra alone and hence is appropriate.

25. (D. Indra, M. Tristubh, R. Bharadvāja Barhaspatya, Res 9)

(1) A. AS (VII.6.4) and SS (X.3.9) prescribe the hymn for the
Niskevalya sastra on the second day of the Sadahas and the Dasaratra respectively.

B. AB (XX.4) and KB (XXII.2) cite the hymn for the same
purpose as in the context of the second day of the Prathya Sadaha. The vinīyoga
is based on Srutipramāna.

C. Both AB and KB (loc. cit.) find the symbol of the smān
second day in the word 'vrtrahatya' occurring in re 1 of the hymn. The hymn
speaks of the mighty deeds of Indra alone and hence is appropriate for the
Niskevalya sastra.

30. (D. Indra, M. Tristubh, R. Bhāradvāja Bārhaspatya, Rec 5)

(1) A. AS (V.16.2) and SS (VIII.24.4) prescribe the hymn in the sastra of the Acchāvaka at the Midday-pressing in the Agnistoma.

B.C. GB (II.4.3) cites the hymn for the same purpose. The vinīyoga is based on Srutipramāṇa. The hymn is appropriate in the context, for it lauds the might of Indra.

31. (D. Indra, M. Tristubh (1-3, 5), Sakavari (4), R. Suhotra Bhāradvāja Rec 5)

(1) A. AS (VIII.1.17) and SS (X.6.16) prescribe the hymn in the Niskevalya-sastra on the sixth day of the Prāthya sadaha and on the fifth day of the Dasaratra respectively

B. AB (XIII.8) and KB (XXIII.3) cite the hymn in the context given by AS and SS (loc. cit.) respectively. The vinīyoga is thus based on Srutipramāṇa.

C. AB (loc. cit.) holds the hymn suitable for the sixth day because it contains the word 'stand' in 'ratham ā tiṣṭha' (rc 5), while KB (loc. cit.) states, that it is appropriate for the fifth day, for it contains the word 'rayā' (wealth) in 'rayipate rayinām' (rc .1).

(2) A. AS (VIII.7.11) and SS (XIII.615) designate the hymn as Sāmasūkta and prescribe it in the Sastra of the Acchāvaka at the midday-pressing in the Visvajit and in the sastra of the Maitrāvaruna in the Visvajit respectively

B.C. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context, for the midday-pressing is mainly for Indra.

(3) A. SS (XI.14.27) prescribes the hymn in the Niskevalya sastra in the Visuvant day.

B. KB (XXV.8) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate in the context for it contains the word 'Sūrya' (rc 3) which is a symbol of this day.

(4) AĀ (V.2.2.6) prescribe this hymn as well as the following 7 hymns (i.e. hymns 31 to 38) in the Niskevalya Śāstra in the Mahāvratā.

32. (D. Indra, M. Tristubh, R. Suhotra Bhāradvāja, Rcs 5)

(1) A. AS (VIII.7.23) and SS (X.10.6) prescribe the hymn in the Niskevalya śāstra on the second chandama day of the Dasarātra.

B. AB (XXIII.4) and KB (XXVI.12) cite the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.), hold the hymn appropriate in the context for it contains the word 'mahat' in 'maha^e virāya' (rc 1), which is a symbol of the eighth day.

(2) A. SS (XII.5.5) prescribes the hymn for the Śāstra of the Acchāvaka on the second day of the Dasarātra.

B.C. Same as under (1) above.

33. (D. Indra, M. Tristubh, R. Suhotra Bhāradvāja, Rcs 5)

(1) A. SS (XII.5.7) prescribes the hymn for the Śāstra of the Acchāvaka at the midday-pressing on the third day of the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa. The midday-pressing is mainly for Indra. There is also repetition in 'mr̥ṇā nrtama' (rc 3), which is a symbol of the third day.

34. (D. Indra, M. Tristubh, R. Suhotra Bhāradvāja, Rcs 5)

(1) A. AS (VIII.7.24) prescribes the hymn in the Niskevalya śāstra at the third chandama day.

B. AB (XXIV.2) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the hymn is appropriate in the context for it contains the word 'jagmuh' which is a symbol of this day.

(2) A. SS (XI.11.12) prescribes the hymn in the Niskevalya Sastra on the third Svarasāman day.

B. KB (XXIV.8) cites the hymn for the above purpose. The viniyoga is based on Srutipramāna.

C. KB (loc. cit.) states that the hymn is appropriate in the context for it contains the word 'jagmuh' which is a symbol of the end and this day is the end.

(5) A. SS (XII.5.10) prescribes the hymn in the sastra of the Acchāvāka in the midday-pressing on the fourth day of the Dasarātra

B.C. The viniyoga is based on lingapramāna. Besides, being addressed to Indra, the hymn has the symbol of the fourth day in 'sam' (rc 1).

35. (D. Indra, M. Tristubh, R. Nara Bhāradvāja, Rcs 5)

(1) A. AS (VIII.7.24) prescribes the hymn in the Niskevalya-sastra on the third shandoma day.

B.C. Same as under 34. (1) above.

(2) A. SS (XII.5.13) prescribes the hymn in the sastra of the Acchāvāka on the fifth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāna and it contains the symbol of the fifth day in the word 'raya' (rc 1).

36. (D. Indra, M. Tristubh, R. Nara Bhāradvāja, Rcs 5)

(1) A. AS (VII.12.16) prescribes the hymn in the Niskevalya.-sastra on the fifth day of the Prathya sadaha.

B. AB (XXII.3) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate in the context, for it contains the word 'madāsah' which is a symbol of the fifth day.

(2) A. AS (VIII.7.11) prescribes the hymn as a Sāmasukta in the sastra of the Maitravaruna at the midday-pressing in the Visvajit.

B.C. The vinīyoga is based on lingapramāṇa. The midday-pressing is for Indra and therefore, the hymn is appropriate in the context.

37. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 5)

(1) A. SS (XI.11.12) prescribes the hymn in the Niskevalya sastra on the first Svarasāman day.

B. KB (XXIV.6) cites the hymn for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate in the context, for it contains the word 'arvak' (rc 1), which is a symbol of the first day.

38. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 5)

(1) A. SS (XI.11.12) prescribes the hymn in the Niskevalya sastra on the second Svarasāman day.

B. KB (XXIV.8) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. KB (loc. cit.) states that the hymn contains the word 'ut' and hence is appropriate in the context, for the word is a symbol of the second day.

40. (D. Indra Marutvant, M. Tristubh, R. Bharadvāja Barhaspatya, Rcs 5)

(1) A. ^{||}SS (XI.10.7) prescribes the hymn in the Marutvatiya-sastra in the Abhijit.

B. KB (XXIV.2) cites the hymn in the above context. The viniyoga is based on Srutipramāṇa

C. Indra, together with the Maruts (rc 5) is invoked in the hymn to guard the sacrifice. Thus the hymn is appropriate for the Marutvatiya-sastra.

(2) A. [/]AS (VII.12.9) prescribes the hymn in the Marutvatiya-sastra on the fifth day of the Prsthya sadaha.

B. AB (XXII.1) cites the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate, for it contains the word 'madaya' and is in Tristubh, which are the symbols of the fifth day.

42. (D. Indra, M. Anustubh (1-3), Brhatī (4), R. Bharadvāja Barhaspatya, Rcs 4)

(1) A. [/]AS (V.7.6) and ^{||}SS (VII.7.1) prescribe the hymn to be recited by the Acchavaka in the morning-pressing in the Agnistoma, while the cups are being filled.

B. KB (XXVIII.7) cites the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. KB (loc. cit.), explaining the suitability of the hymn, remarks that the cups being four in number, the hymn with four verses is appropriate further, the last verse is in Brhatī and Brhati is prosperity and thus the hymn is appropriate.

49. (D. The Visvedevas, M. Tristubh (1-14), Sakvarī (15), R. Rjisvan
Bharadvāja, Rcs 15)

(1) A. AS (VIII.8.6) prescribes the hymn in the Vaisvadeva-sastra
on the fifth day of the Dasaratra if it is of the Vyūha-type.

B. AB (XXII.3) cites the hymn in the above context. The viniyoga
is based on Srutipramāna.

C. According to AB (loc. cit.) the hymn is appropriate ^{to} in the
context for it has an addition (the last verse being in Sakva^{śi}), which is a
symbol of the cattle and thus of the fifth day.

57. (D. Indra and Pusan, M. Gayatrī, R. Bharadvāja Bārhaspatya, Rcs 6)

(1) A. SS (VI.11.1) prescribes the six rcs of the hymn in the Animal
sacrifice for Indra and Pusan. The first ^{three} twice rcs are the anuvākyas and the
next three the yājyas of the omentum, the puroḍaśa and the parts of the animal
respectively.

B. The viniyoga is based on lingapramāna.

C. The 6 rcs are addressed to Indra and Pusan and therefore are
appropriate as anuvākyas and yājyas in the context.

62-63. (B. The Asvins, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 11 each)

(1) A. AS (IV.15.2) and SS (VI.6.6) prescribe these two hymns
(SS omits the last two verses of 63) in the Tristubh-part of the Asvina-
section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

64-65. (D. Usas, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 6 each)

(1) A. AS (IV.14.2) prescribes these two hymns in the Tristubh-part
of the Usas-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

66. (D. The Maruts, M. Tristubh, R. Bharadvāja Bārhaspatya, Rcs 11)

(1) A. [/]AS (VIII.8.6) and ^{//}SS (X.6.19) prescribe the hymn to the Maruts in the Āgnimāruta sāstra on the fifth day of the Dasaratra of the ~~Dasaratra~~ Vyūḍha type.

B. AB (XXII.3) and KB (XXIII.3) ~~ex~~ cite the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the word 'vapuh' (rc 1) is the symbol of the fifth day, while according to KB (loc. cit.) 'dhanu' (rc 1) is the symbol.

68. (D. Indra and Varuna, M. Tristubh (1-8, 11), Jagatī (9, 10), R. Bharadvāja Bārhaspatya, Rcs 11)

(1) A. [/]AS (VII.9.2) and ^{//}SS (XII.10.10) prescribe the hymn in the sāstra of the Maitravaruna at the evening pressing on the ukthya days of the Sadahs.

B.C. AB (XV.6) and KB (XVI.11) state that the Sāstra of the Maitravaruna at the third-pressing in the Ukthya is for Mitra-Varuna. The vinīyoga is based on lingapramāṇa and the hymn is appropriate ^{to} in the context, for it is addressed to Mitra-varuna.

69. (D. Indra and Viṣṇu, M. Tristubh, R. Bharadvāja, Bārhaspatya, Rcs 8)

(1) A. [/]AS (VI.1.2) and ^{//}SS (IX.4.6) prescribe the hymn in the sāstra of the Acchāvaka at the third-pressing in the Ukthya.

B. AB (XXVIII.7) cites the hymn in the context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the hymn refers to the sacrifice which is to be praised and therefore it is appropriate in the context.

73. (D. Brhaspati, M. Tristubh, R. Bharadvāja Bārhaspatya, Res 3)

(1) A. AS (VII.9.3) prescribes the hymn in the sastra of the Brāhmaṇ-
ācchamsin at the third pressing on the ukthya days of the Abhiplava Sadaha.

SS (IX.5.3.); prescribes the hymn in the Sastra of the Brāhmaṇācchamsin in the
ukthya.

B.C. AB (XV.6) and KB (XVI.11) state that the Brāhmaṇācchamsin
recites for Indra and Brāhaspati at the third-pressing in the ukthya. The
vinīyoga is based on lingapramāṇa and the hymn is appropriate ^{to} in the context for
it is in praise of Brhaspati.

Mandala VII

1. (D. Agni, M. Virāj (1-18), Tristubh (19-25), R. Vasistha Maitravaruṇī,
Res 25)

(1) A. AS (VIII.7.1) and SS (XI.15.2) prescribe the hymn for the
Ājya-sastra in the Viśvajit.

B. KB (XXV.11) cites the hymn for the same purpose and thus
provides Srutipramāṇa for the vinīyoga.

C. The justification for the hymn being taking ^{eu} for Ājya sastra is,
according to KB (XXII.7) that it is in Virāj metre which is in accord with
the pr̥tha and the hymn is by Vasistha; the Pr̥tha is also by Vasistha. Hence
Hence the hymn accords with the occasion.

(2) A. AS (VIII.8.4) prescribes the hymn to Agni-Jata, Vedas in the
Āgnisaruta-sastra on the fourth day of the Dasarātra.

B. AB (XXI.5) cites the hymn in the same context and is the
Srutipramāṇa for the vinīyoga.

C. According to AB (loc. cit.), the hymn is appropriate ^t in the context of the fourth day, for it contains the word 'janayanta', which is a symbol of the day.

(3) A. SS (X.5.2) prescribes the hymn for the Ājya-sastra on the fourth day of the Dasarātra, if it is of the Samūdhā type

B. KB (XXII.7) cites the hymn in the same context and thus the vinīyoga is based on Srutipramāṇa.

C. Same as under (1) above.

(4) A. AS (X.2.18) prescribes the Sūkta for the Ājya-sastra on the fourth day of the caturvīra Catūtra of Atri.

B.C. The vinīyoga is based on lingapramāṇa. The hymn contains 'pra' (rc 3, 4), which, according to AB (XXI.4) is a symbol of the fourth day. The hymn also contains 'suvirāsa' (rc 4), 'suvirā' (rc 5), which are the symbols of this somayāga. The hymn is, therefore, appropriate ^t in the context

(5) AA (I.1.2.1) ^{and Ś Ā (I.2)} also prescribes the hymn in the Ājya-sastra in the Mahavrata.

2. (D. Agnī Samiddha (1), Naras^makṣa (2), Ida (3), Barhis (4), The Divine Doors (5), The Dawn and the Night (6), The two Divine Invokers (7), The three Goddesses (8), Tvastr (9), Vanaspati (10), The Svahākṛtis (11), M. Tristubh R. Vasistha Maitravārūṇi, Rcs 11)

For A.B.C. see under I. 13. This hymn is the Ātri-sūkta of the Vasisthas.

3. (D. Agni, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 10)

(1) A. ¹AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ¹AS (VIII.10.1) and ¹¹SS (X.10.2) prescribe the hymn for the Ājya-sastra on the eighth day of the Dasarātra.

B. AB (XXIII.3) and KB (XXVI.11) cite the hymn for the same purpose. The vinīyoga is founded on Srutiprasāna.

C. AB (loc. cit.) states that the hymn suits the context for Agni as occurs twice (rc.1) in it and repetition is a symbol of the eighth day. KB (loc. cit.) on the other hand, holds it appropriate, for it contains the word 'mahah' (rc 2), which is a symbol of the eighth day.

(3) A. ¹¹SS (XIV.53.1) prescribes the hymn for the filling of the bowls at the midday-pressing in the Agnistut Ekāha.

B.C. The vinīyoga is based on lingaprasāna. As everything in the Ekāha should refer to Agni, the hymn is appropriate ^{to} in the context.

4. (D. Agni, M. Tristubh, R. Vasistha Maitrāvaruni, Rcs 10)

(1) A. ¹¹SS (X.9.2) prescribes the hymn for the Ājya-sastra on the seventh day of the Dasarātra.

B. KB (XXVI.8) cites the hymn for the same purpose. The vinīyoga is based on Srutiprasāna.

C. According to KB (loc. cit.) the hymn is appropriate in the context for it contains (pra) which is a symbol of the day.

(2) A. ¹AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

6. (D. Agni Vaisvānara, M. Tristubh, R. Vasistha Maitravaruni, Res 7)

(1) A. SS (X.5.24) prescribes the hymn to Vaisvānara in the Āgnimāruta sastra on the fourth day of the Dasarātra.

B. KB (XXII.9) cites the hymn for the same purpose and therefore is the Śrutipramāṇa for the vinīyoga.

C. According to KB (loc. cit.) the hymn is appropriate ^tin the context for it contains the word 'Samrajah' (re 1), which is a symbol of the day 7-12. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni, Res 7,7,6,5,5,3

respectively)

(1) A. AS (IV.13.7) and SS (VI.4.4,5) prescribe these six hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Āgnistoma.

B.C. See under I. 1.

12. -- (2) A. AS (VIII.11.1) and SS (X.11.2) prescribe the hymn in the Ājya-sastra on the ninth day of the Dasarātra.

B. AB (XXIV.1) and KB (XXVI.14) cite the hymn for the same purpose and thus provide Śrutipramāṇa for the vinīyoga.

C. According to AB (loc. cit.) the hymn is appropriate in the context for it contains the word 'aganma' which is a symbol of the ninth day. Same is the view of KB (loc. cit.).

15. (D. Agni, M. Gayatrī, R. Vasistha Maitravaruni, Res 15)

(1) A. AS (IV.13.7) and SS (VI.4.1) prescribe the hymn in the Gayatrī part of the Agni-section of the Prātaranuvāka in the Āgnistoma.

B.C. See under I. 1.

16. (D. Agni, M. Brhatī, R. Vasistha Maitravaruni, Res 12)

(1) A. AS (IV.13.7) and SS (VI.4.7) prescribe the hymn in the Brhatī-part of the Agni-section of the Prātaranuvāka in the Āgnistoma.

B.C. See under I. 1.

19. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni, Rcs 11)

(1) A. AS (VII.7.5) prescribes the hymn in the Niskevalya-sastra on the fifth day of the Abhiplava sadaha.

B.C. The viniyoga is based on lingapramāṇa. The hymn contains the word 'vṛṣabha', which, according to AB (XXII.1) is a symbol of the fifth day.

(2) A. AS (VIII.6.12) prescribes the sūkta for the Niskevalya-sastra on the Visuvasat day.

B.C. The viniyoga is based on lingapramāṇa. Indra alone is lauded in the hymn and therefore the hymn is appropriate for the Niskevalya-sastra.

(3) AA (V.2.2.3) cites the hymn in the Niskevalya-sastra in the Mahāvratā.

(4) A. SS (XII.4.14) prescribes the hymn in the sastra of the Brāhmaṇa acchamsin at the midday pressing on the fifth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāṇa. The midday-pressing is for Indra; therefore, the hymn is appropriate ^tin the context. The hymn has also the symbol of the fifth day in the word 'vṛṣabha' (Rc 1).

20. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni, Rcs 10)

(1) A. AS (VII.7.2) and SS (XI.7.7) prescribe the hymn for the Niskevalya-sastra on the fourth day of the Abhiplava sadaha.

B. KB (XXI.2) cites the hymn in the above context. The viniyoga is based on Srutipramāṇa. AA (V.2.2.3) also cites the hymn in the Niskevalya-sastra in the Mahāvratā.

C. According to KB (loc. cit.), the hymn is appropriate ^tin the context, for it contains the word 'jajñe', which is a symbol of the fourth day.

21. (D. Indra, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 10)

(1) A. $\bar{A}\bar{S}$ (V.5.14) and $\bar{S}\bar{S}$ (VII.17.3) prescribe the hymn to be recited by the Maitrāvaruṇa, while the bowls are being filled at the midday-pressing in the Agnistoma.

B. AB (XXVIII.3) cites the hymn for the above purpose. KB (XXIX.2) simply states that ~~he~~^{he} recites verses by Vasistha for the bowls being filled at the Midday-pressing. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) praises the hymn as perfectly appropriate ^{to} in the context, as it contains the words, 'andhas' and 'mada' (rc 1) and is addressed to Indra in Tristubh; all these are the symbols of the midday-pressing.

23. (D. Indra, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 6)

(1) A. $\bar{A}\bar{S}$ (V.16) and $\bar{S}\bar{S}$ (VII.23.8) prescribe the hymn in the śastra of the Brāhmaṇacchamsin at the midday-pressing in the Agnistoma.

B. AB (XXVIII.4) and KB (XXIX.6) cite the hymn for the same purpose and therefore the vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.) the hymn has six verses and the seasons being six, one finds support in the seasons through this hymn. AB (loc. cit.) also praises the hymn as being one by which Vasistha won the highest heaven.

(2) $\bar{A}\bar{A}$ (V.2.2.3) includes the hymn in the Niskevalya-śastra in the Mahāvṛata.

24-28. (D. Indra, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 6,6,5,5,5, respectively)

(1) $\bar{S}\bar{S}$ (XVIII.19.5) prescribes these hymns in the Niskevalya śastra in the Mahāvṛata.

B. AA (V.3.1.2) cites the hymns for the same purpose and is thus the Srutipramāna for the vinīyoga.

C. The hymns laud the mighty deeds of Indra alone and hence are appropriate ^{to} in the sastra.

34. (D. The visvedevas, M. Virāj Dvīpadā (1-21), Trīstubh (22-25), R. Vasīṣṭha Maitrāvaruṇi, Rcs 25)

(1) A. AS (VIII.8.4) and SS (X.5.23) prescribe the hymn in the Vaiśvadeva-sastra on the fourth day of the Vyūḍha type of the Dasarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn in the above context and thus provide Srutipramāna for the vinīyoga.

C. According to AB (loc. cit.) and KB (loc. cit.) the hymn is appropriate for it contains 'pra' which is a symbol of the fourth day.

45. (D. Savitr, M. Trīstubh, R. Vasīṣṭha Maitrāvaruṇi, Rcs 4)

(1) A. AS (VIII.8.4) and SS (X.5.23) prescribe the hymn to Savitr in the Vaiśvadeva-sastra on the fourth day of the Vyūḍha type of the Dasarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn in the above context. The vinīyoga is based on this Srutipramāna.

C. According to both the Brāhmaṇas the hymn is appropriate as it contains 'a' which is a symbol of the fourth day.

48. (D. The Rbhus, M. Trīstubh, R. Vasīṣṭha Maitrāvaruṇi, Rcs 4)

(1) A. AS (VIII.12.24) prescribes the hymn to the Rbhus in the Vaiśvadeva sastra on the tenth day of the Dasarātra.

B.C. The vinīyoga is based on līṅgapramāna. The hymn invokes the Rbhus and hence is appropriate ^{to} in the context.

53. (D. The Heaven and Earth, M. Tristubh, R. ~~Vasist~~ Vasistha Matrāvaruni, Res 3)
 (1) A. [/]AS (VIII.8.4) and [/]SS (X.5.23) prescribe the hymn to Dyāvāprthivī in the Vaisvadeva-sastra on the fourth day of the Dasarātra.

B. AB (XX.2) and KB (XXII.1) cite the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. The hymn contains 'pra' and is therefore appropriate for the fourth day, according to both the Brāhmanas.

56. (D. The Maruts, M. Tristubh (12-25), Virāj Dvipadā (1-11), R. Vasistha Matrāvaruni, Res 25)

(1) A. [/]AS (VIII.8.4) and [/]SS (X.5.24) prescribe the hymn to the Maruts in the Āgnimāruta-sastra on the fourth day of the Dasarātra.

B. AB (XXI.5) and KB (XXII.9) cite the hymn for the above purpose. The vinīyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate for it contains a word meaning 'birth' in 'janūmsi' (R rc 1), which is a symbol of the fourth day.

57. (D. The Maruts, M. Tristubh, R. Vasistha Matrāvaruni, Res 7)

(1) A. [/]AS (VIII.8.9) prescribes the hymn to the Maruts in the Āgnimāruta-sastra on the sixth day of the Dasarātra.

B. AB (XXII.10) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. AB (loc. cit.) explains the significance of the hymn on the day 'Bahvabhivyaḥrtyamanto vai bahvantah sasthanahah'.

61. (D. Mitra and Varuna, M. Tristubh, R. Vasistha Mitrāvaruni)

(1) A. [/]SS (XIV.35.2) prescribes the hymn for the Marutvatiya-sastra in the Vṛsti Ekāha.

B.C. This Ekaha is not mentioned anywhere else. The viniyoga is based on lingapramāṇa.

67-73. (D. The Asvins, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 10, 8, 7, 6, 5, 5, respectively).

(1) A. AS (IV.15.2) prescribes these six hymns in the Tristubh-part of the Asvina-section of the Prātarānuvāka in the Agnistoma.

SS (VI.6.6) excludes hymn 67 and employs the remaining five hymns in the context.

B.C. See under I. 1.

74. (D. The Asvins, M. Brhatī, R. Vasistha Maitrāvaruṇi, Rcs 6)

(1) A. AS (IV.15.2.) and SS (VI.6.8) prescribe the hymn in the Brhatī-part of the Asvina-section of the Prātarānuvāka in the Agnistoma.

B.C. See under I. 1.

75-80 (D. Usas, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 8,7,6,5,5,3 respectively)

(1) A. AS (IV.14.2) prescribes these six hymns in the Tristubh-part of the Usas-section of the Prātarānuvāka in the Agnistoma.

SS (VI.5.6) prescribes only hymns 77-80 in the context and excludes 75 and 76.

B.C. See under I. 1.

81. (D. Usas, M. Brhatī, R. Vasistha Maitrāvaruṇi, Rcs 6)

(1) A. AS (IV.14.2) and SS (VI.5.7) prescribe the hymn in the Brhatī-part of the Usas-section of the Prātarānuvāka in the Agnistoma.

B.C. See under I. 1.

82. (D. Indra and Varuṇa, M. Jagatī, R. Vasistha Maitrāvaruṇi, Rcs 10)

(1) A. $\overline{A}S$ (VI.1.2) and $\overline{S}S$ (IX.2.4) prescribe the hymn in the śastra of the Maitrāvaruṇa at the third pressing in the ukthya.

B.C. AB (XV.6) and KB (XVI.10) state that the Maitrāvaruṇa recites for Indra-Varuṇa at the third-pressing in the ukthya. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context.

83. ~~(2)~~ (D. Indra and Varuṇa, M. Jagatī, R. Vasistha Maitrāvaruṇi, Rcs 10)

(1) A. $\overline{A}S$ (VII.9.2) prescribes this hymn to be inserted in the Śastra of the Maitrāvaruṇa in the ukthya ^{days} type of the Sadahas.

B.C. Same as under 82 (1) above.

84. (D. Indra and Varuṇa, Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 5)

(1) A. $\overline{A}S$ (VI.1.2) and $\overline{S}S$ (IX.2.5) prescribe the hymn in the śastra of the Maitrāvaruṇa at the third pressing in the ukthya.

B.C. Same as under 82 (1) above.

85. (D. Indra and Varuṇa, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 5)

(1) A. $\overline{A}S$ (VII.9.2) and $\overline{S}S$ (XII.10.6) prescribe this hymn to be inserted in the Śastra of the Maitrāvaruṇa on account of the increased stoma of the ukthya on all the six days of the sadahas and on all days except the third, the fifth and the eighth days of the ukthya type of the Dasarātra respectively.

B.C. Same as under 82 (1) above.

86. (D. Varuṇa, M. Tristubh, R. Vasistha Maitrāvaruṇi, Rcs 8)

(1) A. $\overline{S}S$ (XII.10.8) prescribes the hymn in the śastra of the Maitrāvaruṇa on the third day of the Dasarātra.

B.C. Same as under 82 (1) above.

87. (D. Varuṇa, M. Triṣṭubh, R. Vasistha Maitravaruṇi, Rcs 7 each)

(1) A. ^{||}SS (XII.10.10) prescribes the hymn in the śastra of the Maitra-
varuṇa on the fourth and the fifth day of ^{the Dasarātra.} respectively.

B.C. Same as under 82 (1) above.

97. (D. Indra (with Brhaspati and Brahmanaspati), M. Triṣṭubh, R. Vasistha
Maitravaruṇi, Rcs 10)

(1) A. ^{||}AS (VII.9.3) prescribes the hymn to be inserted in the śastra
of the Brahmanacchamsin ~~at~~ at the third pressing on the ukthya days of the
Abhiplava śadaha. ^{||}SS (XII.12.13) prescribes the hymn for the same purpose on
fifth and the eighth days of the Dasarātra.

B.C. AB (XV.6) and KB (XVI.10) state that the Śastra of the
Brahmanacchamsin at the third-pressing in the ukthya is for Indra-Brhaspati. The
viniyoga is based on this lingapramāṇa and the hymn is appropriate ^{to} in the context
for it is addressed to Indra Brhaspati.

100. (D. Viṣṇu, M. Triṣṭubh, R. Vasistha Maitravaruṇi, Rcs 7)

(1) A. ^{||}AS (VI.1.2) prescribes the hymn in the śastra of the Acchāvaka
in the ukthya. ^{||}SS (XII.26.2, 19) prescribes the hymn in the śastra of the
Acchāvaka on the second, fourth, sixth seventh and ninth days of the Dasarātra,
which are ukthya days.

B.C. AB (XV.6) and KB (XVI.10) state that the Śastra of the
Acchāvaka is for Indra and Viṣṇu at the third-pressing in the ukthya. The viniyoga
is based on lingapramāṇa and the hymn is appropriate, for it is addressed to
Viṣṇu.

Maṇḍala VIII

7. (D. The Maruts, M. Gayatrī, R. Pūnarvatsa Kāṇva, Rcs 36)

(1) A. ¹AS (VIII.9.7) prescribes the hymn to the Maruts in the Āgnimāruta śastra on the first chandoma-day (i.e. the seventh day) in the Vṛudha type of the Dasarātra. Here ¹¹SS (X.9.17) prescribes only the first fifteen or nine verses.

B. AB (XXIII.2) and KB (XXVI.10) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa. It is to be noted that KB (loc. cit.) cites the full hymn and not the fifteen or nine verses only.

C. According to both the Brhāmaṇas, the hymn is appropriate, for it contains 'Pra' which is a symbol of the seventh day.

8. (D. The Āsvins, M. Anuṣṭubh, R. Sadhvamsa Kāṇva, Rcs 23)

(1) A. ¹AS (IV.15.2) and ¹¹SS (VI.6.4) include the hymn in the Anuṣṭubh-part of the Āsvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. ¹AS (IX.11.15) prescribes the hymn in the extra-uktha-śastra of the Maitravaruna in the Āptoryāma.

B.C. AB (XIV.3) and KB (XXX.11) take just a passing notice of the Āptoryāma, which is an extension of the Atirātra. After the night-rounds, cups are filled for the Āsvins, which occasion the recitation of the Āsvina-śastra by the Hotṛ and the Hotṛakas. The viniyoga is based on lingapramāṇa and the hymn is appropriate in the context, for it invites the Āsvins to the Soma-draught.

9. (D. The Āsvins, M. Brhatī (1,4,6,14,15), Gayatrī (2,3,20,21), Kakubh

(5), Anuṣṭubh (9,9,13,16-19), Triṣṭubh (10), Virāṭ (11), Jagatī (12), R. Sasakarna Kāṇva, Rcs 21).

(1) A. ¹AS (IX.11.16) prescribes the hymn for the extra ukthya-śastra

of the Brāhmaṇacchamsin in the Āptoryāma.

B.C. Same as under 8 (2) above.

10. (D. The Āsvins, M. Brhatī (1,2,5,6), Anuṣṭubh (3), Āstāra Pañkti (4), R. Ghaura Kāṇva, Rcs 6)

(1) A. ĀS (IV.15.2) includes the hymn in the Brhatī-part of the Āsvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

12. (D. Indra, M. Usnih, R. Parvata Kāṇva, Rcs 33)

(1) A. SS (XVIII.12.13) includes the hymn in the Niskevalya-sastra in the Mahāvratā.

B.C. AA (V.2.5.2) ^{and ĀS (II 10)} cites the hymn for the same purpose. The vinīyoga is based on Srutipramāṇa, and the hymn, being addressed to Indra is appropriate.

13. (D. Indra, M. Usnih, R. Nārada Kāṇva, Rcs 33)

(1) A. SS (XVIII.12.1) ^{ĀS (II 10)} includes the hymn in the Niskevalya-sastra in the Mahāvratā.

B.C. Same as under 12. above.

14. (D. Indra, M. Gāyatrī, R. ^{Goṣūkti and Āśvasūkti Kāṇvāyanas, Rcs 15} Kāṇva)

(1) A. SS (XVIII.13.5) includes the hymn in the Niskevalya-sastra in the Mahāvratā.

B.C. Same as under 12 above.

(2) A. ĀS (VI.4.10) prescribes the hymn in the sastra of the Brāhmaṇacchamsin at the third round in the Atirātra.

B.C. AB (XVI.5) states, in the context of the Atirātra that Indra and the metres alone bear the night implying that the sastras at the night-rounds are for Indra alone. Thus the vinīyoga of this hymn is based on lingapramāṇa and

the hymn is appropriate ^{to} in the context, for it lauds Indra.

16. (D. Indra, M. Gāyatrī, R. Irimbithi Kāvya, Rcs 12)

(1) A. AS (VI.4.10) prescribes the hymn in the Sastra of the Acchāvaka at the second round in the Atirātra.

B.C. Same as under 14 (2) above.

(2) A. SS (XVIII.13.6) includes the hymn in the Niskevalya-sastra the Mahāvratā.

B.C. AA (V.2.5.2) cites the hymn in the above context, The vinīyoga is based on Śrutipramāṇa. The hymn is addressed to Indra and is therefore appropriate ^{to} in the context.

23. (D. Agni, M. Uṣṇih, R. Viśvamanas Vaiyasva, Rcs 30)

(1) A. AS (IV.13.7) and SS (VI.4.9) include the hymn in the uṣṇih-part of the Agni-section of the Prātarānuvāka in the Agnistoma.

B.C. See under I. 1.

27-30. (D. The Viśvedevas, M. Br̥hatī (27), Gāyatrī (28, rc 4 is uṣṇih),

Dvipadā Virāj (29), Gāyatrī (30.1), uṣṇih (30.2), Br̥hatī (30.5),

Anuṣṭubh (30.4), Gāyatrī (31.1-8), 10-13), Anuṣṭubh (31.9, 14), Pañkti

(31.15-18), R. Manu Vaiyasvata, Rcs 22, 5, 10, 4, 18), respectively)

(1) A. SS (X.11.8) prescribes these five hymns in the Vaiśvadeva-saṣṭi on the ninth day of the Dasarātra. Only rc VIII.28.4 is omitted.

AS (VIII.7.24 and VIII.11.3) prescribes only hymns 28 and 29 in the context. Hymn 29 is to precede 28.

B. KB (XXVI.17) states that the all the hymns of Manu are include in the Vaiśvadeva-saṣṭi on the ninth day. AB (XXIV.2) cites hymn 28 and 29 in the context. Thus the vinīyoga as given by SS (loc. cit.) as well as AS (loc.cit.) is based on Śrutipramāṇa.

C. KB (loc. cit.) states that Manu is life and by reciting his hymns life is put in the sacrifice and the sacrificer. AB (loc. cit.) considers hymn 28 appropriate on the ninth day, for it contains the word 'tri' and hymn 29, for it is in Dvipadā Virāj.

32. (D. Indra, M. Gayatrī, R. Medhātithi Kāva, Rcs 36)

(1) AĀ (V.2.5.2) includes the hymn in the group ~~in the Mahāvrate~~ Niskevalya-sastra in the Mahāvrate.

35. (D. The Āsvins, M. Tristubh (1-21), Pañkti (22,24), Brhatī (23), R. Syāvāśva Ātreya, Rcs 24)

(1) A. AS (IX.11.14) prescribes the hymn for the Hotṛ in the extra uktha sastra in the Āptoryāma.

B.C. Same as under 8 (2) above.

36. (D. Indra Marutvant, M. Sakvañi (1-6), Mahapañkti (7), R. Syāvāśva Ātreya, Rcs 7)

(1) A. AS (VII.12.9) and SS (X.6.9) prescribe the hymn in the Marutvatīya sastra on the fifth day of the Dasaratra.

B. AB (XXII.1) and KB (XXIII.1) cite the hymn in the context. The vinīyoga is based on Śrutipramāṇa.

C. Marutvan Indra is lauded in the hymn and therefore, it is appropriate in the context.

37. (D. Indra, M. Mahapañkti (1-6), Atijagatī (7), R. Syāvāśva Ātreya, Rcs 7)

(1) A. AS (VII.12.16) and SS (X.6.16) prescribe the hymn in the Niskevalya sastra on the fifth day of the Dasaratra.

B. AB (XXII.3) and KB (XXIII.2) cite the hymn for the same purpose. The vinīyoga is based on Śrutipramāṇa.

G. The hymn extols the mighty deeds of Indra alone and therefore is appropriate in the context.

38. (D. Indra and Agni, M. Gayatrī, R. Syāvāśva Ātreya, Rcs 10)

(1) A. AS (VII.5.17) prescribes the hymn for insertion in the sastra of the Acchāvaka at the Morning-pressing in the Sadahas.

B.C. AB (X.4) states that the Acchavaka recites for Indra and Agni at the morning-pressing. The viniyoga is based on lingapramāṇa and the hymn is appropriate in the context for it is addressed to Indra Agni.

40. (D. Indra and Agni, M. Mahāpañkti (1, 3-14), Śakvarī (2), Tristubb (12), R. Nābhaka Kāṇva, Rcs 12)

(1) A. SS (XVIII.16.1) prescribes the hymn in the Niskevalya sastra in the Mahāvṛata.

B.C. AĀ (V.3.1.2) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

43-44. (D. Agni, M. Gayatrī, R. Virūpa Āṅgīresa, Rcs 33 and 30 respectively)

(1) A. AS (IV.13.7) and SS (VI.4.1) prescribe these two hymns in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

45. (D. Indra, M. Gayatrī, R. Visoka Kāṇva)

(1) A. SS (XVIII.7.6) prescribes the hymn in the Gayatrī group of verses ^{in the Niskevalya-sastra} ~~to Indra~~ in the Mahāvṛata.

B.C. AĀ (V.2.3.2) cites the hymn in the above context. The hymns being addressed to Indra, is appropriate.

49-54. (D. Indra, M. Br̥hatī, R. Praskanva (49), Puṣṭigu (50), Śruṣṭigu (51), Āyu (52), Medhya (53), Mātariśvan (54) -- all Kāṇvas, Rcs 10, 10, 10, 8, 8 respectively)

(1) AĀ (V.2.4.2) prescribes these six hymns in the Br̥hatī-group of verses to Indra in the Mahāvṛata.

55-56. (D. Indra, M. Gāyatrī (the last verse Anuṣṭubh (55) and Pañkti (56), R. Kṛṣakāṇva (55), Pr̥sadhra Kāṇva (56), Rcs 5 each)

(1) A. SS (XVI.11.27) prescribes the hymns as the Nārāsaṁsas in the Puruṣamedha.

B.C. The hymns relate how Praskanva received gifts from Pr̥sadhra Medhya Mātariśvan and hence are appropriate in the context. The vinīyoga is based on lingapramāṇa.

49-56. (R.

(1) A. AS (VIII.2.3) and SS (XII.11.5) prescribe these eight Valakhilya hymns (the number of the hymns is not indicated by the sūtras themselves, but is given by their commentaries) to be recited by the Maitrāvaruṇa intertwining after the Anurūpa ⁿⁱ tyōlet on the sixth day of the Pr̥sthya ṣadaha.

B. AB (XXX.2) and KB (XXX.4) cite the hymns (the number is not given) hymns for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the Valakhilya hymns are the breaths and by their recitation breath is placed in the sacrifice.

60. (D. Agni, M. Br̥hatī, R. Bharga Pragātha, Rcs 20)

(1) A. AS (IV.15.7) prescribes the hymn in the Br̥hatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

64. (D. Indra, M. Gayatrī, R. Pragātha Kāvya, Rcs 12)

(1) A. ^{1/1}SS (XVIII.13.6) includes the hymn in the Gayatrī-group of ^{in the Niskeralya-Sastra} verses to Indra in the Mahāvratā.

B.C. The viniyoga is based on lingapramāṇa.

71. (D. Agni, M. Gayatrī (1-9), Brhatī (10-15), R. Suditi Āṅgīrasa, Rcs 15)

(1) A. ^{1/1}AS (IV.13.7) prescribes the first nine rcs in the Gayatrī-part and the next six (10-15) verses in the Brhatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

73. (D. The Asvins, M. Gayatrī, R. Gōpāyana Ātreya, Rcs 18)

(1) A. ^{1/1}AS (IV.15.2) and ^{1/1}SS (VI.6.2) prescribe the hymn in the Gayatrī-part of the Asvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

74. (D. Agni, M. Anuṣṭubh, R. Gopavana Ātreya, Rcs 15)

(1) A. ^{1/1}AS (IX.8.10) and ^{1/1}SS (XVI.14.2) prescribe the hymn as the ājya-sastra in the pañcasārādīya Ekaha and the Puruṣamedha respectively. ^{1/1}SS (XVII.8.1) prescribes the hymn as the Ājya-sastra in the Mahāvratā.

B.C. AA (I.1.1.5) ^{and SĀ (I 2)} cites the hymn as the Ājya sastra for one who desires prosperity. ^{As} the sacrifices in which ^{1/1}AS (loc. cit.) and ^{1/1}SS (loc. cit.) prescribe it are to this end, the viniyoga is based on Śrutipramāṇa.

C. According to AA (loc. cit.), the hymn is appropriate because of the word Viśah (rc 1), occurring in it is a symbol of prosperity.

75. (D. Agni, M. Gayatrī, R. Virūpa Āṅgīrasa, Rcs 16)

(1) A. ^{1/1}AS (IV.13.7) prescribes the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. AS (VII.10.4) and SS (X.4.2) prescribe the hymn in the Ajya-sastra on the third day of the ṣaḍahas or the Dasarātra.

B. AB (XXI.1.) and KB (XXII.3) cite the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According AB(loc. cit.) this hymn is appropriate as the Ajya-sastr on the third day, because firstly it is by Virupa and secondly because it contains the word 'Asvān', both of these being the symbols of the third day. According to KB (loc. cit.), the word 'ratha' (occurring in rc 1 of the hymn in 'rāthih') is the symbol of the third day.

81-82. (D. Indra, M. Gayatri, R. Kusidin Kāvya, Rcs 9 each)

(1) A. SS (XVIII.13.7) includes hymn 82 in the Gayatri-group of verses *in the Viskevalya-sastra* to Indra in the Mahāvratā.

B.C. AA (V.2.3.2) cites hymns 81 and 82 in the Gayatri-group of verses to Indra in the Mahāvratā. The viniyoga is based on Śrutipramāṇa.

83. (D. The Visvedevas, M. Gayatri, R. Kusidin Kāvya Rcs 9)

(1) A. AS (VIII.10.2) and SS (X.10.7) prescribe the hymn to the Visvedevas in the Vaisvadeva sastra on the eighth day of the Dasarātra.

B. AB (XXIII.4) and KB (XXVI.13) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brahmanas, the hymn is appropriate ^{to} in the context, for it contains the word 'mahat' (rc 1), which is a symbol of the eighth day.

84. (D. Agni, M. Gayatri, R. Usanas Kāvya, Rcs 9)

(1) A. AS (IV.13.7) prescribes the hymn in the Gayatri-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

85. (D. The Asvins, M. Gayatri, R. Kṛṣṇa Āṅgīrasa, Rcs 9)

(1) A. AS (IV.15.2) and SS (VI.6.2) include the hymn in the Gayatri-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. SS (XV.8.13) prescribes the hymn as the ukthanukha (commencing one) in the Asvina-sastra of the Acchāvāka in the Brhaspatiśruva.

B.C. The vinīyoga is based on lingapramāṇa and the hymn is appropriate to in the context, for it is addressed to the Asvins.

87. (D. The Asvins, M. Brhatī, R. Kṛṣṇa Āṅgīrasa, Rcs 6)

(1) A. AS (IV.15.2) includes the hymn in the Brhatī-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

88. (D. Indra, M. Brhatī, R. Nodhā Gautama, Rcs 6)

(1) A. SS (XVIII.10.8) includes the hymn in the Brhatī-group of verses in the Niskevalya-sastra to Indra in the Mahāvṛata.

B.C. AA (V.2.4.2) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

90. (D. Indra, M. Brhatī, R. Nṛmadha Āṅgīrasa, Rcs 6)

(1) A. SS (XVIII.10.9) prescribes the hymn in the Brhatī-group of verses in the Niskevalya-sastra to Indra in the Mahāvṛata.

B.C. AA (V.2.4.2) cites the hymn to the same end. The vinīyoga is based on Srutipramāṇa.

98. (D. Indra, M. Usnih, R. Nṛmadha Āṅgīrasa)

(1) A. SS (XVIII.15.10) prescribes the hymn in the usnih-group of verses in the Niskevalya-sastra to Indra in the Mahāvṛata.

Rcs 12

and $\bar{S}\bar{A}$ (II 10)

B.C. $\bar{A}\bar{A}$ (V. 2.5.2) [^] cites the hymn for the same purpose. The viniyoga is based on Srutipramāṇa.

99. (D. Indra, M. Brhatī, R. Nṛmedha Āṅgīrasa, Rcs 8)

(1) A. $\bar{S}\bar{S}$ (XVIII.10.10) prescribes these rcs making 4 pragāthas in the Brhatī-group of verses to Indra ^{in the Nisikēvalya-sāstra} in the Mahāvṛata.

B.C. $\bar{A}\bar{A}$ (V.2.42) cites only the first pragātha in the context.

Mandala IX

1-114.

The ninth Mandala contains 114 hymns, which are designated as the Pāvamānyah.

(1) A. $\bar{A}\bar{S}$ (V.12.11) and $\bar{S}\bar{S}$ (VII.15.15) prescribes as many of the Pāvamāna hymns as may be required at the occasion to be recited by the grāvastut before the concluding verse of the Arvud hymn at the time of the pressing of Soma. The choice of the hymns and their number is left to the description of the Grāvastut.

B.C. $\bar{A}\bar{B}$ (XXVI.2) remarks that the Grāvastut should recite a hundred verses or thirty-three verses or better unlimited verses, for Prajāpati is unlimited. $\bar{K}\bar{B}$ (XXIX.1) simply states that the Grāvastut recites the Pāvamānis. The prescriptions of $\bar{A}\bar{S}$ (loc. cit.) and $\bar{S}\bar{S}$ (loc. cit.) are thus based on Srutipramāṇa.

Besides this general employment of the hymns of this mandala, the specific viniyoga of the following hymns is to be noted

4. (D. Pāvamāna Soma, M. Gayatrī, R. Hiranyastūpa Āṅgīrasa, Rcs 10)

(1) A. $\bar{S}\bar{S}$ (IV.15.3) prescribes the hymn to be muttered while taking bath after setting the corpse of an Āhitāgni to flames in the funeral rites of an Āhitāgni.

B.C. The vinīyoga is based on lingapramāṇa. The hymn prays to Soma for light and purity. The hymn is thus, appropriate ^{to} in the purificatory rite of taking bath.

5. (D. Idhma (1), Tanūnapāt (2), Ida (3), Barhis (4), The Divine Doors (5), Usas and Nakta (6), The devine Hotrs (7), The three Goddesses-Sarasvatī, ^dIṣa and Bhāratī (8), Tvastr (9), Vanaspati (10), Svāhākrtis (11), M. Gayatrī (1-7), Anustubh (8-4), R. Asita or Devala Kāśyapa, Rcs 11)

(1) A.B.C. Same as under I. 13. This is the Apri-sūkta of the Kāśyapas.

73. (D. Soma Pavamāna, M. Jagatī, R. Pavitra Āṅgīrasa, Rcs 9)

(1) A. [/]AS (IV.6.3) and ^{//}SS (V.9.14) prescribe the hymn in the pūrvapātala of the Pravargyābhīstava.

B. AB (IV.3) and KB (VIII.5) cite the hymn for the same purpose.

The vinīyoga is based on Srutipramāṇa.

C. AB (loc. cit.) states that the hymn contains nine verses and the breaths are also nine, therefore the hymn supports the breaths in the sacrifice.

Mandala X

1-7. (D. Agni, M. Tristubh, R. Trita Āptya, Rcs 7 each)

(1) A. [/]AS (IV.13.7) and ^{//}SS (VI.4.5) prescribe these seven hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

9. (D. The Waters (Āpah), M. Gayatrī, R. Sindhuivīpa Āmbarīsa, Rcs 9)

(1) A. ^{//}SS (IV.15.3) prescribes the hymn to be muttered while bathing after the corpse of an Āhitāgni is set to flames in the funeral rites of an Āhitāgni.

B.C. The viniyoga is based on lingapramāṇa. The suitability of the hymn in the context is obvious.

16. (D. Agni, M. Tristubh (1-10) Anustubh (11-14), R. Damana Yāmāyana, Rcs 14)

(1) A. ^{||}SS (XVI.12.19) prescribes the hymn to be inserted in the Adhrigu-formula in the purusamedha.

B.C. AB (VI.6) in the context of the Agnisomyapasuyāga relates an ākhyāna to show that 'āgneyo vova sarvah pasuh', and this is ^{the} reason for inserting a hymn to Agni in the Asvamedha as well as the Purusamedha. Thus the Viniyoga is based on lingapramāṇa, supported by the above mentioned prakarāṇa-pramāṇa.

21. (D. Agni, M. Pañkti, R. Vimada Aindra, Rcs 8)

(1) A. [/]AS (VII.11.14) and ^{||}SS (X.5.2) prescribe the hymn for the vyūḍha type of Dasarātra.

B. AB (XXI.4) and KB (XXII.6) prescribe the hymn for the same purpose. The viniyoga is based on Srutipramāṇa.

C. According to both the Brahmanas, the hymn is appropriate in the context for it contains 'ā' (rc 1), which is a symbol of the fourth day.

22. (D. Indra, M. Brhatī (1-4, 6, 8), Anustubh (5, 7, 9), Tristubh (15), R. Vimada Aindra, Rcs 15)

(1) A. [/]AS (VII.11.28) and ^{||}SS (X.5.20) prescribe the hymn ~~for~~ in the Niskevalyasāstra on the fourth day of the ^{prsthyo}śadaha and of the Dasarātra respectively.

B. AB (XXI.5) and KB (XXII.8) cite the hymn in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate ^tin the context for it is by Vimada, who is sounded (viriphitam) and this is the symbol of the fourth day. KB (loc. cit.) holds it appropriate for it is in Virāj or Anustubh (but there are only 3 res in Anustubh and none in Virāj 1).

27. (D. Indra, M. Tristubh, R. Vasukra Aindra, Rcs 24)

(1) A. ^{||}SS (XVII.9.5) prescribes the hymn in the Marutvatiya-sastra in the Mahāvratā.

B. AA (I.2.2.1) ^{and ŚĀ(I 3)} also cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. The hymn extols the mighty deeds of Indra and is therefore appropriate in the context.

29. (D. Indra, M. Tristubh, R. Vasukra Aindra, Rcs 8)

(1) A. [/]AS (VII.12.1) prescribes the hymn to be inserted in the sastra of the Brahmanācchamsin at the midday-pressing on the fourth day of an Ahina Somayāga.

B.C. AB (XXIX.3) cites the hymn for the above purpose. The vinīyoga is based on Srutipramāṇa. The hymn is appropriate ^tin the context for the midday pressing is for Indra.

(2) A. ^{||}SS (XVIII.1.6) prescribes the hymn in the Niskevalya-sastra in the Mahāvratā.

B. AA (V.3.1.2) cites the hymn for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. The hymn lauds the exploits of Indra without mentioning any other deity with him. Hence the hymn is appropriate for the Niskevalya sastra.

30. (D. The Waters (Āpah), M. Tristubh, R. Kavasa Aitūsa, Rcs 15)

(1) A. [/]AS (V.1.9) and ^{||}SS (VI.7.1-~~10~~ 10) prescribe the hymn (except verse 12) to be recited by the Hotr at the Āponaptriya in the Agnistoma.

B. AB (VIII.1) and KB (XII.1) cite the hymn for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. The hymn is in praise of the waters and therefore is appropriate ^tin the context.

35. (D. The Visvedevas, M. Jagatī (1-12), Tristubh (13, 14), R. Usa ^{Lusa}

Dhanaka, Rcs 14)

(1) A. SS (XI.9.7) prescribes the hymn to the Visvedevas in the Vaisvedeva-sastra on the sixth day of the Abhiplava sadaha.

B. KB (XXI.4) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate on the last day, for it has the same ending ('īmahe') in its verses, which is a symbol of the last day.

36. (D. The Visvedevas, M. Jagatī (1-12), Tristubh (13, 14), R. Qusa ^{L /}

Dhanaka, Rcs 14)

(1) A. SS (XI.12.17) prescribes the hymn in the Vaisvedeva-sastra on the third Svarasāman day.

B. KB (XXIV.9) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. According to KB (loc. cit.) the hymn is appropriate ^{to} in the context, for the word 'nakta' (rc.1) ^{contains} is ~~equivalent~~ to 'kaṭ' and 'ka' is prajāpati and the third Svarasāman belongs to Prajāpati. This explanation is not clear. The Brahmana would better have justified the hymn in the context by stating that it has the same end^{ing} (in most of the rcs) 'adya Vṛnimāhe' which is a symbol of the end.

(2) A. AS (VII.7.8) and SS (XI.9.10) prescribes the hymn in the Vaisvedeva sastra on the sixth day of the Abhiplava sadaha.

B.C. same as under (1) above.

37. (D. Sūrya, M. Jagatī (1-9, 11, 12), Tristubh (10), R. Abhitapas Saurya, Rcs 12)

(1) A. AS (VI.5.18) and SS (II.20.23) prescribe the hymn in the Asvina-sastra in the Atirātra.

B. AB (XVII.3) cites the hymn in the context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the hymn is appropriate for it contains a benediction (rc 10).

39.41. (D. The Asvins, M. Jagatī (only 39.14 Tristubh), R. Ghoṣākākṣivati (39, 40), suhastya Ghaṇṣeya, Rcs 14, 14, 3)

(1) A. AS (IV.15.2) and SS (VI.6.12) prescribe the three in the Jagatī-part of the Asvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1.

42. (D. Indra, M. Tristubh, R. Kṛṣṇa Āṅgīrasa, Rcs 11)

(1) A. AS (VII.9.3) and SS (IX.3.4) prescribe the hymn to be inserted in the sastra of the Brāhmaṇacchamsin at the third pressing on the ukthya day of the ṣaḍahas and in the ukthya respectively SS (XII.12.5) employs the hymn in the sastra of the Brāhmaṇacchamsin on the third and fifth days and on the middle chandoma day in the Dasarātra.

B.C. AB (XV.6) and KB (XVI.11.) state that the litany of the Brāhmaṇacchamsin at the third pressing in the ukthya is addressed to Indra and Bṛhaspati. Therefore, the vinīyoga is based on līṅgapramāṇa and the hymn is appropriate in the context for the same reason.

43. (D. Indra, M. Jagatī (1-9), Tristubh (10, 11), R. Kṛṣṇa Āṅgīrasa, Rcs 11)

(1) A. AS (6.1.2) prescribes the hymn in the sastra of the Brāhmaṇacchamsin at the third pressing in the ukthya. AS (VIII.3.34) prescribes it

in the same śastra on the sixth day of an Ahina Somayāga. SS (XII.12.6) prescribes it in the same śastra on the second, fourth, sixth, seventh and ninth days of the Dasarātra.

B.C. Same as under 42 (1) above.

44. (D. Indra M. Tristubh (1-3, 10, 11), Jagatī (4-9), RM Kṛṣṇa Āngirasa, Rcs 11)

(1) A. AS (VII.9.3) prescribes the hymn to be inserted in the śastra of the Brāhmaṇacchamsin on the ukthya days of the Ṣaḍahas.

B.C. Same as under 42 above.

46. (D. Agni, M. Tristubh, R. Vatsapri Bhālandana, Rcs 10)

(1) A. AS (IV.13.7) prescribes the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

48. (D. Indra, M. Jagatī (1-6, 8, 9), Tristubh (7, 10, 11), R. Indra Vaikunṭha, Rcs 11)

(1) A. AS (VI.4.10) and SS (IX.11.3) prescribes the hymn in the śastra of the Hotr at the second round in the Atirātra.

B.C. AB (XVI.5) states that Indra and the metres only bear the night, implying that the litanies in the night rounds of the Atirātra are for Indra. The vinīyoga is based on līngapramāṇa and the hymn is appropriate in the context for the same reason.

(2) A. AS (VIII.7.24) and SS (XI.11.7) prescribe the hymn in the Niskevalya-śastra on the third chandama-day (i.e. the ninth day) of the Dasarātra. SS (X.4.11) also prescribes it in the same śastra on the third day also.

B. AB (XXIV.2) and KB (XXVI.16) cite the hymn in the same context on the ninth day and KB (XXII.4) on the third day of the Dasarātra. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmanas, there is repetition of the word 'aham' in the hymn, which is a symbol of the end and the ninth as well as the third days are the end. Therefore, the hymn is appropriate on these days.

49. (D. Indra, M. Jagatī (1, 3-10), Tristubh (2, 11), R. Indra Vaikuṇṭha,

Rcs 11)

(1) A. ĀS (VI.4.10) and SS (IX.16.3) prescribe the hymn in the śastra of the Maitravaruna at the second round and at the third round respectively in the Atirātra.

B.C. Same as under 48 (1) above.

50 (D. Indra, M. Jagatī (1-4, 6, 7), Tristubh (5), R. Indra Vaikuṇṭha, Rcs 7)

(1) ĀĀ (V.3.1.2) prescribes the hymn in the Niskevalya-śastra in the Mahāvratā.

54. (D. Indra, M. Tristubh, R. Bṛhaduktha Vāmadevya, Rcs 6)

(1) A. ĀS (VIII.7.23) and SS (X.10.6) prescribe the hymn in the Niskevalya śastra on the eighth day of the Dasarātra.

B. AB (XXIII.4) and KB (XXVI.12) cite the hymn in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmanas, the hymn is appropriate for it contains the word 'mahitvā' (rc 1), which is a symbol of the eighth day.

(2) ĀĀ (V.1.6.1) also cites the hymn in the Niskevalya-śastra in the Mahāvratā.

57. (D. The visvedevas, M. Gayatrī, R. Śrutabandhu Gaupāyana, Rcs 6)

(1) A. ĀS (II.5.4), prescribes the hymn to be muttered by an āhitāgni, while going on a journey.

B.C. The hymn has the symbol of going away in the words 'pra' gāma patho vayan' and hence the viniyoga is based on lingapramāṇa and the hymn is appropriate in the context.

(2) A. ¹AS (II.19.36) prescribes the hymn to be muttered by the ṛtvijs in the pinḍapitryajña.

B.C. The hymn has the symbol of the pitrs in the word 'pitṛnām' in rc 3 and therefore the viniyoga is based on lingapramāṇa and the hymn is appropriate as it expresses the desire of the ṛtvijs to carry on the thread of sacrifice with the holy words of the pitrs.

(3) A. ¹AS (VI.6.18) prescribes the hymn to be inserted in case a nivid is transfered to some other hymn.

B. AB (XI.11) cites the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. In transferring the nivid, a breach in the established practice is apparant. To make up that breach the hymn expresses the desire 'let us not depart from the (right) path etc.'. The hymn is thus appropriate in the context.

59. (D. Nirṛti, M. Tristubh (1-7), Pañkti (8-10), R. ¹Śrutabandhu Gaupāyana, Rcs 10)

(1) A. ¹SS (XVI.13.5) prescribes the hymn to be recited by the ṛtvijs in healing the sacrificer, in the Puruṣamedha (after the immolation of the human victim).

B.C. The viniyoga is based on lingapramāṇa and the hymn is appropriate in the context, for it prays to Nirṛti to leave the sacrificer , so that he may have a new life with youthful body.

61-62. (D. The Visvedevas M. Tristubh (61) and Jagatī (62.1-4), Anustubh (5, 8, 9), Brhatī (6, 7), Gayatrī (10), Tristubh (11), R. Nābhānedistha Mānava, Rcs 27 and 11)

(1) A. AS (VIII.1.20) and SS (X.8.14) prescribe these two hymns to the Visvedevas in the Vaisvedeva-sastra on the sixth day of Prsthya-sadaha. and the Dasaratra respectively.

B. AB (XXII.8) and KB (XXIII.8) cite the hymns in the above context. The viniyoga is based on Srutipramāna.

C. AB (XXII.9) ~~is~~ relates a legend about the Nābhānedistha hymns which purports to say that Nābhānedistha Mānava, by showing the application of these hymns on the sixth day was rewarded with a thousand by the Angirasa², who by applying these hymns in the Vaisvedeva-sastra gained the world of Heaven. KB (loc. cit.) points to the symbols of the sixth day in hymn 61 in the word 'stha' in 'māhanesthah' (rc 1) and in the hymn 62 as its being a Nārāsamsa.

(2) A. SS (XVI.11.28) prescribes the hymn 62 amongst the Nārāsamsas which are to be recited in the Purusamedha while the human victim is let loose to roam about for a year.

B.C. The viniyoga is based on Lingapramāna. In the Asvamedha, whose model is closely followed by the Purusamedha, Gāthas, are recited during the period of one year, while the horse is roaming about (if SB XIII.5.4). Similarly Nārāsamsas are related during the period while the human victim is roaming about.

63. (D. The Visvedevas, M. Jagatī (1-15), Tristubh (16, 17), R. Gayaplata)

(1) A. AS (VII.7.2) and SS (X.4.14) prescribe the hymn in the Vaisvedeva-sastra on the third day of the ^{prsthya} sadahas. and the Dasaratra respectively.

B. AB (XXI.2) and KB (XXII.5) cite the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brāhmanas, the symbol of the third day in the hymn is the word 'parāvatah' (rc 1).

64. (D. The Visvedevas, M. Jagatī (1-11, 13-15), Tristubh (12, 16, 17)

R. Gaya Plāta, Res 17)

(1) A. SS (XI.4.10) prescribes the hymn in the Vaiśvadeva-sāstra on the first and the fifth days of the Abhiplava sadaha.

B. KB (XX.2 and XXI.3) cites the hymn for the same purpose on the first and the fifth days. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for the first day, for it contains 'ā' (rc 1) which is a symbol of the first day and for the fifth day because it has the days symbol in the word 'dhanam' (rc 6).

(2) A. SS (XI.15.8) prescribes the hymn in the Vaiśvadeva-sāstra in the Visvājī which forms part of a sāstra and which has Brhat in the first Prstha-stotra.

B.C. Same as under (1) above.

65. (D. The Visvedevas, M. ^{Jagati}~~Aggati~~ (1-14), Tristubh (15), R. Vasukarna Vasukra, Res 15)

(1) A. SS (XI.7.10rs XI.9.11 and XI.12.14) prescribes the hymn in the Vaiśvadeva-sāstra on the fourth day of the Abhiplava sadaha. On the third sixth day of the fourth Abhiplava and optionally on the first Svarasāman day.

B. KB (XXI.2 and XXIV.9) cites the hymn in the Vaiśvadeva-sāstra on the fourth day and on the first Svarasāman day. The vinīyoga is based on Śrutipramāṇa.

C. According KB (XXI.2), the hymn has the symbol of the fourth day in the word 'janitri' (rc 7) and according to KB (XXIV.9) it has the symbol of the svarasaman in the word 'svah' (rc 1).

66. (D. The Visvedevas, M. Jagatī (1-14), Tristubh (15), R. Vasukarna Vasukra, Rcs 15)

(1) A. AS (VII.5.23) prescribes the hymn in the Vaisvadeva-sastra on the first day of the śadaha.

SS (XI.5.6; XI.12.16 and XI.14.33) prescribes the hymn in the Vaisvadeva-sastra on the second day of the Abhiplava Śadaha, on the second Svarasaman-day and on the Viśuvant-day.

B. AB (XX.2) cites the hymn in the Vaisvadeva-sastra on the first day of the Prsthya-śadaha. The vinīyoga as given by AS (loc. cit.) is based on Srutipramāṇa. KB (XX.3, XXIV.9 and XXV.9) cites the hymn in all the three contexts prescribed by SS (loc. cit.)- The vinīyogas given by SS (loc. cit.) are based on Srutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate for the first day because of the word 'Svastaye' in it. KB (loc. cit.) finds the symbols of the three contexts in the words 'ut', 'jyotiskrt' and 'Sūrya' occurring in the hymn.

67. (D. Brhaspati, M. Tristubh, R. Ayasya Āṅgīrasa, Rcs 12)

(1) A. AS (VII.9.3) prescribes the hymn to be inserted in the sastra of the Brāhmaṇacchasin in the ukthya of the Abhiplava Śadaha.

B.C. Same as under 42. (1) above.

68. (D. Brhaspati, M. Tristubh, R. Ayasya Āṅgīrasa, Rcs 12)

(1) A. AS (VI.1.5) and SS (IX.3.4) prescribes the hymn in the sastra of the Brāhmaṇacchasin in the ukthya.

70. (D. Idhma (1) Narasamsa (2), Ida (3), Barhis (4), The Divine Doors

(5), The Dawn and Night (6), The two Divine Hotrs (7), The three Goddesses-

Sarasvati, Ida, Bharati (8), Tvastr (9), Vanaspati (1), Svahakrtis

(11), M. Tristubh, R. Sumitra Vadhryasva, Res 11)

(1) For A.B.C. See under I. 13. This is the Apri hymn of the Vadhryasvas.

73. (D. Indra, M. Tristubh, R. Gauriviti Saktya, Res 11)

(1) A. AS (V.14.19) and SS (VII.19.15) prescribes the hymn in the Marutvatiya-sastra in the Agnistoma. Nivid is to be inserted in the middle of this hymn.

B. AB (XII.8) and KB (XV.3) cite the hymn in the above context. The viniyoga is based on Srutipramana.

C. AB (loc. cit.) praises this as the propagator of the sacrificer, bringer of victory and ~~it~~ leading to heaven, for its Rsi Gauriviti Sakta went nearest the world of heaven. KB (loc. cit.) explains the significance of this hymn otherwise -- the hymn says that Indra is 'born' and Indra is born in that he slew Vrtra, thus he who sacrifices is born, (ie gains victory)

(2) A. SS (XI.13.20) prescribes the hymn in the Marutvatiya-sastra on the Visuvant-day.

B. KB (XXV.3) cites the hymn in the above context. The viniyoga is based on Srutipramana.

C. According to KB (loc. cit.), apadhvantamurnuhi purdhi caksuh' (re 11) is the symbol of the Visuvant.

76. (D. The pressing-stones (Gravanah), M. Jagati, R. Sarpa Jaratkarna ⁱⁿ Amavata, Res 8)

(1) A. AS (V.12.10) prescribes the hymn in the recitation of the Gravastut to be inserted before the last verse of the Arbuda hymn (X.94)

at the midday pressing in the Agnistoma.

B.C. AB (XXVI.1.2), dealing with the recitation of the grāvastut does not mention this hymn. It mentions the hymn by Arbuda Kādraveya (X. 94)
 SS and KB also do not prescribe this hymn. The hymn is by a Sarpa and is in Jagatī and is in praise of the pressing-stones. Hence the vinīyoga is based on lingapramāṇa, and the hymn is appropriate in the context.

79-80. (D. Agni, M. Tristubh, R. Agni-saucika, Rcs 7 each)

(1) A. AS (IV.13.7) prescribes the two hymns in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

83-84. (D. Manyu, M. Tristubh (83), Tristubh (84. 1-3), Jagatī (84, 4-7),

R. Manyu Tapasa, Rcs 7 each)

(1) A. AS (IX.7.2) and SS (XIV.22.5) prescribe the two hymns in the Niskevalya (83) and the Marutvatīya (84) sastras in the Ajira Ekāha, which is an incantation-rite (abhicāra).

B.C. Hymn 83 praises Indra as Manyu and hymn 84 lauds Indra Marutvant as Manyu. The vinīyoga is based on lingapramāṇa and because of Manyu, the hymns are appropriate in an abhicāra-rite.

86. (D. Indra, M. Pankti, R. Vrsākapi Aindra and Indrāni, Rcs 23)

(1) A. AS (VIII.3.4) and SS (XII.13.1) prescribe the hymn in the ukthya-sastra of the Brāhmaṇacchamsin on the sixth day in an Ahina-Somayāga.

B. AB (XXX.3) and KB (XXX.5) cite the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) Vrsakapī-hymn is the body and through it body { of the sacrifice } is supported.

(2) A. AS (VIII.4.2) and SS (XII.6.13) prescribe the hymn in the śastra of the Brāhmaṇacchamsin at the midday-pressing in the Viśvajit.

B.C. The vinīyoga is based on līṅgapramāṇa. The midday-pressing is for Indra and therefore, the hymn is appropriate in the context.

88. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Mṛdhanvantāṅgīrasa, Rcs 19)

(1) A. AS (VIII.8.6) and SS (X.6.19) prescribe the hymn to Vaiśvānara in the Āgnimāruta-śastra on the fifth day of the Vijūḍha type of Daśarātra.

B. AB (XXII.3) and KB (XXIII.3) cite the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the word 'havis' occurring in the beginning of the hymn is a symbol of the fifth day.

89. (D. Indra, M. Triṣṭubh, R. Reṇu Vaiśvāmītra, Rcs 18)

(1) A. SS (XII.4.21) prescribes the hymn in the śastra of the Brāhmaṇacchamsin on the chandoma days (i.e. seventh, eighth and ninth days) in the Daśarātra.

B.C. Same as under 42 (1) above.

(2) A. AS (IX.8.6) and SS (XIV.24.4) prescribe the hymn in the Niskevalya śastra in the Sūryastut Ekāha.

B.C. The vinīyoga is based on līṅgapramāṇa. As sūrya is lauded with Indra in the hymn, it is appropriate in the context.

90. (D. Puruṣa, M. Anuṣṭubh (1-15), Triṣṭubh (16), R. Nārāyaṇa, Rcs 16)

(1) A. SS (XVI.13.1) prescribes the hymn to be recited by the Hotr over the human victim in the Puruṣamedha, when he has been immolated (Sañjñāpta)

B.C. The vinīyoga is based on līṅgapramāṇa. The hymn alludes to the sacrifice with Puruṣa and therefore it is appropriate in the context.

91. (D. Agni, M. Jagatī (1-4), Tristubh (15), R. Aruna Vaitahavya, Rcs 15)

(1) A. ĀS (IV.13.7) prescribes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I. 1

92. (D. The Visvedevas, M. Jagatī, R. Śāryata Mānava, Rcs 15)

(1) A. ĀS (VII.6.6)* and ŚS (X.3.14) prescribe the hymn to the Visvedevas in the Vaiśvadeva-śastra on the second day of the Ṣaḍahas and the Daśarātra respectively.

B. AB (XX.4) and KB (XXII.2) prescribe the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) and KB (loc. cit.) state that the hymn is appropriate for the second day, as it contains the word 'Vṛṣa' in 'Vṛṣa ketur yajato dyāmasāyata' (rc 1). AB (loc.cit.) further states that the hymn is by Śāryata Mānava, who made the Angirasas discern the sacrifice on this day and therefore a hymn by him is very appropriate on this day. KB (loc.cit.) simply points to the hymn being ^{by} Śāryata and does not narrate the episode.

(2) A. ĀS (VII.4.12) prescribes the hymn in the Vaiśvadeva-śastra on the caturvīṃśa-day. SS (XI.2.8) simply states in the context of the Caturvīṃśa day, that the hymn to the Visvedevas is taken from the second day.

B. KB (XIX.9) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn is appropriate for this day, because it is by Śāryata and has the symbol of this day in 'Sam' in 'Indro mitro Varuṇo saṃekitrire' (rc 4), which is the symbol of the Saṃvatsara and hence of this day.

*ĀS (VII.6.6) prescribes in the context of the second day, Caturvimsikam tritīyasavanam and as this sukta is prescribed on that day, it is taken here also

94. (D. The ²Pressing-stones (Grāvāṇah), M. Jagatī (1-4, 6, 8, -13), Tristubh (5, 7, 14, R. Arbudakādraveya, Res 14)

(1) AS AS (V.12.9) and SS (VII.15.4,5,6,9,10) prescribe the hymn in the recitation of the Grāvāstut at the midday-pressing in the Agniṣṭoma.

B. AB (XXVI.1) simply states that the hymn by Arbuda kādraveya is recited by the Grāvāstut. KB (XXIX.1) cites the hymn by pratīka in the context. The vinīyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas relate that Arbuda Kādraveya appeared at the midday-pressing of the Gods at their Sarvacaru-sacrifice and showed them the function of the Gravastut. AB narrates the episode at ^{some} length; KB is brief.

96. (D. Indra (with Haris), M. Jagatī (1-11), Tristubh (12, 13,), R. Sarvahari Aindra Res 13)

(1) A. AS (VI.4.10) and SS (IX.18.4) prescribe the hymn in the śastra of the Brāhmaṇāśchāsin and the Acchāvaka respectively at the third round in the Atirātra.

B.C. Same as under 48 (1) above.

(2) A. SS (XI.14.10) prescribes the hymn in the Niskevalya-śastra on Viśuvant day.

B. KB (XIV.7) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the hymn is appropriate for this day, because it contains the word 'Sūrya' (ṛc 11).

100. (D. Indra, M. Jagatī (1-11), Tristubh (12), R. Duvasyu Vādana, Res 12)

(1) A. SS (XI.9.9) prescribes the hymn in the Vaiśvadeva-śastra on the sixth day of the second Abhiplava period.

B.C. The viniyoga is based on lingapramāṇa. The hymn appropriate for the sixth day, because it has the same ending 'Vṛṇīmahe' in its verses, which is a symbol of the sixth day.

102. (D. Indra, M. Br̥hatī (1,3,12), Tris̥tubh (2,4-11), R. Madgla Bharmyaśva, Res 12)

(1) A. SS (XVIII.11.2) prescribes the hymn in the Br̥hatī-group of verses to Indra within the Niskevalya-sastra in the Mahāvṛata.

B.C. The viniyoga is based on lingapramāṇa and the hymn is appropriate ^{to} in the context, for it is addressed to Indra in Br̥hatī.

103. (D. Indra, M. Tris̥tubh (1-12), Anuṣ̥tubh (13), R. Apratiratha Aindra, Res 13)

(1) A. AS (I.12.27) prescribes the hymn to be recited by the Brahman, while fire is being carried (Agnipramāyana) to the Mahāvedī in the Somayāga with Cayan.^a

B.C. SB (IX.2.3.6) cites the hymn in the above context. The viniyoga is based on Śrutipramāṇa. The hymn is appropriate ^{to} in the context, for it lauds Indra with the Maruts and Bṛhaspati.

104. (D. Indra, M. Tris̥tubh, R. Astaka Vaisvāmitra Res 11)

(1) A. SS (VII.23.7) prescribes the hymn in the Niskevalya-sastra of the Brahmanācchamsin in the Agnistoma, if Syaita is Prastha-stotra.

B.C. The viniyoga is based on lingapramāṇa and the hymn is appropriate ^{to} in the context, for it lauds the might of Indra.

105. (D. The Asvins, M. Tris̥tubh, R. Bhūtāśa Kāśyapa, Res 11)

(1) A. AS (IX.11.19) prescribes the hymn in the extra-sastra of the Acchāvaka in the Āptoryāna.

110. (D. Agni Samiddha (1), Tanūnapātī (2), ^αIṣā (3), Barhis (4), The Divine Doors (5), The Dawn and Night (6), The two Divine Invokes (7), The three Goddesses-sarasvatī, ^βIṣa, Bhārati (8), Tvastr (9), Vanaspatī (10), ~~Sukra~~ Svāhākr̥tis (11), M. Tristubh, R. Jāmadagni Bhārgava, Rcs 11)

(1) A. ^γAS (III.2.6) and ^δSS (V.16.6) prescribe the hymn as the Āpri-sūkta in the Animal-sacrifice for all optionally; otherwise it is the Āpri-sūkta of the descendants of Jamadagni.)

B.C. Same as under I. 13.

113. (D. Indra, M. Jagatī (1-9), Tristubh (10), R. ^εSataprabhādāna Vairūpa, Rcs 10)

(1) A. ^ζAS (VIII.7.22) and ^ηSS (X.10.5) prescribe the hymn in the Marutvālīya śastra on the eighth day of the Dasarātra.

B. AB (XXXIII.3) and KB (XXVI.12) cite the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas state that the symbol of the eighth day in the hymn is the word 'mahimānam' (rc 1).

(2) A. ^θSS (XII.26.13) prescribes the hymn in the śastra of the Acchāvaka at the midday-pressing on the sixth day of the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa and the hymn is appropriate in the context, for it contains the word 'dyayē' (rc 1), which is a symbol of the sixth day.

115. (D. Agni, M. Jagatī (1-7), Tristubh (8), ^ιSakvarī (9), R. Upastuta Vārṣṭihavya, Rcs 9)

(1) A. ^κAS (IV.13.7) prescribes the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ^{//}SS (XI.8.7) prescribes the hymn in the Āgnimāruta-sastra on the fifth day of the Abhiplava-sadaha.

B. KB (XXI.3) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. KB (loc. cit.) states that the hymn is appropriate in the context, for it has the symbol of the fifth day in the word 'mahintamāya' (rc 6).
118. (D. Agni, M. Gāyatrī, R. Uruksaya Āmahiyava, Rcs 9)

(1) A. [/]AS (II.16.4) prescribes the hymn to be recited if fire is not produced even after a long time of churning.

B. AB (III.4) cites the hymn for this purpose. The viniyoga is based on Srutipramāna.

C. AB (loc. cit.) calls it a Rakṣohā Sūkta, which ^{we} snits away the Rakṣasas who are not letting Agni be born.

(2) A. [/]AS (IV.13.7) prescribes the hymn in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

120. (D. Indra, M. Tristubh, R. Brhaddīva Ātharvana, Rcs 9)

(1) A. [/]AS (VII.3.21) and ^{//}SS (XI.2.6) prescribe the hymn for the Niskevalya-sastra on the caturvimsa-day.

B. KB (XIX.9) cites the hymn in the above context. The viniyoga is based on Srutipramāna.

C. According to KB (loc. cit.), the symbol of the day in the Hymn is Sam (rc 2).

(2) A. [/]AS (IX.8.22) and ^{//}SS (XIV.39.9) prescribe the hymn in the Niskevalya-sastra in the two Ekahas named as Rasi and Marāya. [/]AS (IX.8.9) and

SS (XV.2.18) prescribes the hymn in the Niskevalya-sastra in the Vājapeya.
 AS (IX.8.9) prescribes the hymn in the Niskevalya-sastra in the Vyoma^a-Visva-
devastut^{and} Pañcasāyādiya Ekāhas and SS (XIV.29.9) employs it for the same
 purpose in the Rtu-Māsa-Pakṣa-Nakṣatra-Ahorātra-Muhūrta -Nimesa-Dhvaṃsi-Stomas
 (all Ekāhas); SS (XV.8.1) prescribes it ~~in~~ the Sūtra enjoins^{ed} to be
 performed after the Vājapeya and lastly SS (XVI.21.31. and XVI.23.18) prescribed
 the hymn for the same purpose on the second day of the Trirātra and Caturātra
Ekāhas.

B.C. All the above, mentioned vinīyogas are based on lingapramāṇa.
 The hymn extols the mighty deeds of Indra alone and therefore is appropriate
 for the Niskevalya-sastra.

(2) A. SS (XVIII.1.14) prescribes the hymn in the Niskevalya-sastra
 in the Mahāvṛata.

B.C. AA (V.1.6.9) cites the hymn in the Niskevalya-sastra in the
Mahāvṛata. The vinīyoga is based on Srutipramāṇa and the hymn is appropriate
 to
 in the context.

122. (D. Agni, M. Jagatī (2-4, 6-8), Tristubh (1, 5), R. Citramahas
 Vāsistha, Rcs 8)

(1) A. AS (IV.15.7) prescribes the hymn in the Jagatī-part of the
Agni-section of the Prātaraṇuvāka in the Agniṣṭoma.

B.C. See under I. 1.

(2) A. SS (X.8.20) prescribes the hymn to Jātavedas in the Dasarātra
Āgṇināruta-sastra on the fourth day of the Dasarātra.

B. KB (XXII.9) cites the hymn in the same sastra on the fourth day
 of the Prathya-sadaha. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate ^{for} on the fourth day as it contains 'a' (rc 2).

(3) A. SS (XIV.57.4) prescribes the hymn in the Agnistut Ekāha in place of the hymn to the Maruts in the Āgnimāruta-sastra.

B.C. The vinīyoga is based on Samākhya-pramāṇa, & supported by linga-pramāṇa. ~~As~~ As the very name Agnistut suggests, everything in this Ekāha should refer to Agni. This sūkta, addressed to Agni, mentions the Maruts (rc 5) and therefore is appropriate in place of the hymn to the Maruts.

123. (D. Vena, M. Tristubh, R. Vena Bhārgava, Rcs 8)

(1) A. SS (V.9.17) prescribes the hymn in the pūrvapaṭala of the Pravargyābhishṭava.

B. KB (VIII.5) cites the hymn in the above context, verse 6 of the hymn is omitted from the hymn and inserted later on in the recitation. The vinīyoga is based on Srutipramāṇa.

C. KB (loc. cit.) remarks that vena is Indra and by reciting verses for Vena, Indra is hailed in the istī.

128. (D. The Visvedevas, M. Tristubh (1-8), Jagatī (9), R. Vihavya Āngirasa, Rcs 9)

(1) A. AS (VI.6.17) and SS (XIII.5.17) prescribe the hymn for the Vaisvedeva-sastra in a Samsava. The coinciding within the range of congruence of two Soma yāgas of two sacrificers who hate each other is called Samsava.

([~] jñānavisaye vidvisānayoḥ sutyayorahnoḥ sanīpātanaṃ samsava ityākaksate).

SS [iv.2 7-8] prescribes the hymn for paying reverence to the sacred fires also

B. The hymn is addressed to the Visvedevas and thus the vinīyoga is based on linga-pramāṇa.

C. In the hymn the Gods are invoked to ignore the rival and come to ones sacrifice and ^{thus} the meaning accords well with the context.

131. (D. Indra (with the Asvins in 4, 5), M. Tristubh (1-3, 5-7), Anustubh (4), R. Sukīrti Kaksivata, Res 7)

(1) A. AS (VIII.4.9) and SS (XII.13.1) prescribe the hymn in the uktha-sastra of the Brāhmanācchamsin on the sixth day of the Dasarātra.

B. AB (XXX.3) and KB (XXX.5) refer to this hymn in the context. The vinīyoga is based on Srutipramāna.

C. AB (loc. cit.) states that the sukīrti-hymn is the birth place of the Gods and by its recitation the sacrificer is produced from the Sacrifice, which is ^{the} birth-place of the Gods.

137. (D. The visvedevas, M. Anustubh, R. Bhārdvaja (1), Kasyapa (2), Gotama (3), Atri (4), Visvāmitra (5), Jamadagni (6), Vasistha (7), Res 7)

(1) A. SS (XVI.13.3) prescribes the hymn to be recited by the Hotr in the Purusamedha for healing the sacrificer ' yajamānam bhisajyanti) after the immolation of the humna victim.

B.C. The vinīyoga is based on lingapramāna and the hymn is appropriate to in the context, for it invokes the Gods to heal the sacrificer.

143. (D. Asvins, M. Anustubh, R. Atri Sāmkhya, Res 6)

(1) A. AS (IV.15.2) prescribes the hymn in the Anustubh-part of the Asvina-section of the Prātarānuvāka in the Agnistoma.

B.C. See under I. 1 .

147. (D. Indra, M. Jagatī (1-4), Tristubh (5), Suvedā Sairīsi, Res 5)

(1) A. AS (VI.4.10) ~~sāmkhya~~ prescribes the hymn in the sastra of the Maitravaruna at the third round in the Atirātra.

B.C. Same as under 48 (1) above.

153. (D. Indra, M. Gayatrī, R. Devajāmis, Rcs 5)

(1) A. AS (VI.4.10) prescribes the hymn in the śastra of the Maitra-varuṇa at the second round in the Atirātra.

B.C. Same as under 48 (1) above.

154. (D. The Departed soul, M. Anustubh, R. Yamī Vaivasvatī, Rcs 5)

(1) A. AS (VI.10.19) prescribes the hymn to be recited in paying reverence to the departed soul (par̥topasthāna).

B.C. The hymn exhorts the departed soul to be ~~limited~~ united with the Pitr̥s. The vinīyoga is based on lingapramāṇa and the hymn is appropriate to in the context.

156. (D. Agnī, M. Gayatrī, R. Ketu Agneya, Rcs 5)

(1) A. AS (IV.13.7) and SS (VI.4.1) prescribe the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

157. (D. The Visvedevas, M. Dvīpadā Tristubh, R. Bhuvana Aptya, Rcs 5)

(1) A. AS (VIII.7.24) and SS (X.10.7) prescribe the hymn in the Vaisvedeva-śastra on the eighth day of the Dasarātra.

B. AB (XXIII.4) and KB (XXVI.13) cite the hymn in the above context. The vinīyoga rests on Sruti-pramāṇa.

C. AB (loc. cit.) remarks that the hymn is Dvīpadā and man also is dvīpada; thus sacrificer through this hymn gains support in cattle, which are represented by the chandoma-days.

158. (D. Sūrya, M. Gayatrī, R. Cakṣu Saurya, Rcs 5)

(1) A. AS (VI.5.18) prescribes the hymn in the Sūrya-section of the Asvina-śastra in the Atirātra.

B.C. AB (XVII.3) cites the hymn in the above context. The vinīyoga is based on Sruti-pramāṇa. The hymn invokes Sūrya and therefore is appropriate as it is recited after the Sun-rise.

160. (D. Indra, M. Tristubh, R. Pūrāṇa Vaisvāmitra, Res 5)

(1) A. AS (IX.7.32) and SS (XIV.21.3) prescribe the hymn in the Niskevalya-sastra in the Tivrasoma (or as SS has it Tivrasava) Ekāha.

B.C. The viniyoga is based on Samākhyā-pramāṇa supported by lingapramāṇa for the hymn invokes Indra to the strong drink of Soma (Tivrasoma) and the hymn is appropriate ^t in the context.

161. (D. Indrāgnī, M. Tristubh (1-4), Anustubh (5), R. Yaksmanāśana Prājāptya, Res 5)

(1) A. SS (XVI.13.4) prescribes the hymn to be recited by the principal Priests to heal the sacrificer after the immolation of the human-victim in the Purusamedha.

B.C. The viniyoga is based on lingapramāṇa, for the hymn invokes Indrāgnī to release (the sacrificer) from the bonds of Yaksma etc. so that he may live long. Thus the hymn is appropriate ^t in the context.

163. (D. Yaksmanāśana, M. Anustubh, R. Vivrhākāśyapa, Res 6)

(1) A.B.C. Same as under 161. above.

172. (D. Usas, M. Dvipadā Virāj, R. Samvarta Āngirasa, Res 4)

(1) A. AS (VIII.7.24) and SS (X.9.16) prescribe the hymn in the Vaisvadeva-sastra on the seventh day of the Dasarātra.

B. AB (XXIII.2) and KB (XXVI.10) cite the hymn for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) explains the significance of the hymn in the context by stating that the chandoma are cattle, which are four-footed while this hymn in Dvipadā metre represents man and thus by the recitation of this hymn on the first chandoma day, the sacrificer finds support in the cattle.

174. (D. Rājan, M. Anustubh, R. Abhivarta Āngirasa, Rcs 5)

(1) A.B.C. AB (XXXVII.6) cites the rc in the context of the Purāṇa-bhīṣaka; if when two rival armies meet in battle and a Kṣatriya runs upto the king with the request that the king should do for him something that he may conquer the rival army, and if the king accepts his request, the king should ~~should~~ touch his chariot and then make him turn with this hymn.

The hymn expresses benediction for conquering enemies and rivals and is therefore is accordant with the context. The vinīyoga is based on Śrutipramāṇa.

175. (D. The Pressing-stones, M. Gayatrī, R. Ūrdhvagrāva Ārbudī, Rcs 4)

(1) A. AS (V.12.10) prescribes the hymn in the recitation of the Grāvastut at the midday-pressing in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa for the hymn is addressed to the Pressing-stones (grāvaṇah) and therefore suits the context.

177. (D. Prajāpati, M. Jagatī (1), Tristubh (2,3), R. Patāṅga Prājāpatya Rcs 3)

(1) A. AS (IV.6.3) and SS (V.9.14) prescribe the hymn of three verses in the Purvapatala of the Pravargyābhīṣṭava, when the Mahavira is being anointed.

B. AB (IV.1) and KB (VIII.4) cite the three verses in the same context. The vinīyoga rests on Śrutipramāṇa.

C. The rcs refer anointing (patangamaktaṁ asurasya māyayā etc.) and therefore are appropriate.

(2) A. SS (XI.14.17) prescribes the hymn in the Niskevalya-sastra in the Visuvant, day

B. KB (XXV.7) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the hymn is appropriate for it has the symbol of the Visuvant in the word 'Svaryaṁ' (§c 2).

178. (D. Tārksya, M. Tristubh, R. Aristanemi Tārksya, Rcs 3)

(1) A. AS (VII.1.13) and SS (XI.14.28; XII.11.12) prescribe this hymn in the Niskevalya-sastra on each day of the Dasaratra and on the Visuvant day.

B.C. AB (XVIII.8 etc.) and KB (XXV.8) cite the hymn in the above contexts. The vinnyoga is based on Srutipramāna and the hymn is appropriate for it is in praise of Indra in the form of Tārksya.

181. (D. The visvedevas, M. Tristubh, R. Pratha Vasistha (1), Sapratha Bhāradvāja (2), gharma Saurya (3), Rcs 3)

(1) A. AS (IV.6.3) prescribes the hymn in the pūrvapātala of the Pravargyābhishṭava.

B. AB (IV.4.) cites the hymn in the above context. The vinnyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the hymn symbolises the body of the Mahavira and by its recitation the Mahavira is provided with body and form.

183. (D. Prajāpati, M. Tristubh, R. Prajāvant Prajāpatya, Rcs 3)

(1) A. AS (IV.6.3) prescribes the hymn in the pūrvapātala in the Pravargyābhishṭava.

B. AB (IV.4) and KB (VIII.4) cite the hymn in the above context. The vinnyoga is based on Srutipramāna.

C. According to both the Brahmanas, the hymn is addressed to Prajāpati and refers to offsprings and thus confers offsprings upon the sacrificer. KB does not prescribe this hymn in the context.

184. (D. Viṣṇu, M. Anuṣṭubh, R. Tvastr Garbhakartā, Rcs 3)

(1) A. B. C. KB (VIII.5) cites the hymn at the end of the Pūrvapātala of the Pravargyābhishṭava and remarks that the hymn be recited in the house of him who desires offspring. AB, AS and SS do not prescribe the hymn.

186. (D. Vāyu, M. Gayatrī, R. Ula Vātāyana, Res 3)

(1) A. ^{SS} (XVI.13.4) prescribes the hymn to be recited in healing the sacrificer after the immolation of the human victim in the Purusamedha.

B.C. The vinīyoga is based on lingapramāṇa. The hymn invokes Vāyu to bring in healing powers and increase our span of life and thus accords well with the context.

187. (D. Agni, M. Gayatrī, R. Vatsa Āgneya, Res 5)

(1) A. ^{AS} (IV.13.7) and ^{SS} (VI.4.1) prescribe the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. ^{AS} (VIII.11.4) prescribes the hymn in the Āgnimāruta-saṣṭra on the ninth day of the Dasarātra. ^{SS} [IV 2 10] prescribes the hymn for paying reverence to the sacred fires in the Anvādhan.

B. AB (XXIV.2) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the hymn is appropriate ^{for} on the ninth day for it has the same ending -- ' sa nah parsadati divisah' --- in each of its res, which is a symbol of the ninth day.

188. (D. Agni, M. Gayatrī, R. Syena Āgneya, Res 3)

(1) A. ^{AS} (IV.13.7) prescribes the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. Same as under I. 1.

189. (D. Sūrya, M. Gayatrī, R. Sārparājñī, Res 3)

(1) A. ^{AS} (VIII.13.6) and ^{SS} (X.13.26) prescribe the hymn to be recited by the Hotr at the end of the offering of the Manasa-graha on the tenth day of the Dasarātra.

B. AB (XXIV.4) and KB (XXVII.4) cite the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. AB remarks that ^{the} sārparājñī is this earth in the beginning the earth was bare and Sārparājñī saw this hymn and through it obtained all her desires and ^{therefore} the recitation of this hymn fulfills the desires of the sacrificer. KB (loc. cit.) states that Sārparājñī is this earth and speech and cow also, meaning that all these prosper by the recitation of this hymn.

R E S U M E

The context wise break-up of the hymns, the vinīyoga of which is laid down by the ^{1a} Srut-sūtras and the Brahmanas of the Rgveda is as follows:

Agnypasthana ----- I. 94 (1); 97; V.24; X.128; 187.

Digupasthana ----- V. 83

Going on a Journey -- X.57 (1)

Pind a pīṣṭyajña ^{V.24;} ----- X.57 (2)

Pretopasthana ----- X.154

Bathing after the funeral rites.----- X. 9.

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Sulagava ----- I.43; 11; II.53

(a) Animal Sacrifice -- I.154; II.40; III.8; 21; VI.1 (2); 57

(b) Apri Suktas -- 1.13; 142; 188; II.3; III.4; V.5; VII.2; IX.5;

X.90; 110.

Soma SacrificeRecitation of the HotrAgnimanthāna -- I.74; X.118Pravarvargyabhistava -- I.112; II.23; 39; V. 78 (2); IX.73; X.123;

177 (1); 181; 183; 184.

Āponaptriya --- X.30;Rtuyājas --- I.15; II.36; 37.Pratāranuvāka --- I.1; 12; 29; 31; 34; 36; 44; 45; 46; 47; 48; 49;60; 71-73; 74 (1); 75-79; 92; 94 (2); 95; 96 (1); 112 (2); 113; 116-119;
123; 124; 140 (1); 141; 143 (1); 144-148; 150; 157; 180-184; 189;

II.1 (1); 2 (1); 4 (1); 5 (1); 6; 7; 9; 10; 39; III.1 (1); 5-7; 9; 10;

11(1); 13;(1) 14-18; 22; 23; 27; 58; 61; IV.2; 3; 4; 6 (1); 8 (1);

9 (1); 11; 12; 43-45; 51; 52; V.1-3; 4 (1); 6 (1); 8 (1); 9; 10 (1);

11 (1); 12; 13 (1); 14; 15; 20-23; 25; 26; 73-75; 76 (1) 77 (1); 79; 80.

VI. 1 (1); 2 (2); 3 (1); 4 (1); 5; 6; 10-13; 14 (1); 62-65; VII.3 (1);

4 (2); 7-12; 15; 16; 67; 69-81; VIII.8 (1); 10; 23; 43; 44; 60; 71; 73;

75 (1); 84; 85 (1); 87. X.1.7; 39-41; 46; 79; 80; 91; 115 (1); 118 (2);

122 (1); 143; 156; 187 (1); 188.

Camasonnayana ----- IV.6 (2); V.8 (3); VII.3 (3)SastrasĀjya Sastra ---- I.12 (2); 74 (2); 128; II.5 (2,3); III.1 (2);

13 (2); IV.10; 58; V 6 (2,3); 10 (2,3); VI 2 (1); 14 (2); VII 1.(1,3,

4,5); 3 (2); 4 (1); 12 (2); VIII 74; 75 (2); X. 21;

Prauga Sastra ---- I. 2; 3; 137; II 41; V. 72;

I. 137; and V. 72 are trees and form only a part of the sastra; II.41 also has discrepancy in having only two verses for Vāyu; thus only I. 2; 3 make up a perfect Prauga.

Marutvatīya-sastra

I. 52; 63 (1); 80; 100; 101; 129; 165; 169; II. 11; III. 32; 35; 47; 49; 50; IV. 21; 23 (2); 26; V. 29 (1,2) 30; 31; VI. 3 (2); 17; 19; 21; 40 (1, 2); VII. 61; X. 73 (1,2) 84; 113 (1);

Niṣkevalya-sastra

I. 8 (4); 9 (2); 10; 11; 32; 33; 51(2); 55 (2,3); 56; 57(1); 61 (2); 63 (2); 81 (1); 102-104; 130; 174; 177; II. 12(1,2,3) 13 (2); 15 (1); 16 (3); 21; III. 43 (2); 44; 46; IV. 16 (1,3) 17; 20; 27; VI. 4 (2); 18; 20 (1,2,4) 22 (3); 23-25; 31 (1,3,4) 32 (1); 34(1,2); 35 (1); 36 (1); 37; 38; VII. 19 (1,2,3) 20 (1); 22 (2); 24-28; VIII. 12; 13; 14 (1); 16 (2); 32; 37; 40; 45; 49-55; 81; 82; 88; 90; 98; 99; X. 22; 27; 29 (2); 48 (2); 50; 54 (1,2); 85; 89 (2); 96 (2); 102; 120 (1,2,3) 160; 177 (2); 178;

Vaiṣṇadeva-sastra

I. 14; 35; 65; 89; 110; 111; 121; 122; 159; 161; 164; 185; II. 38; III. 54; 55; 60; IV. 33; 34; 36; 53; 54; V. 41; 42; 44; 46; 48; 81; VI. 49; VII. 34; 45; 48; 53; VIII. 27-31; 83; X. 35; 36; 61; 62 (1); 63; 64 (1,2); 65; 66; 92 (1,2); 100; 128; 157; 172 (1).

Āgnimaruta-sastra

I. 37; 38; 58; 64; 85-87; 96 (2); 98; 99; 140; 143; 144; II. 1 (2); 2 (2); 4 (2); 34; III. 2; 3; 11 (2); IV. 8 (2); 9 (2); V. 8 (2); 11 (2); 13 (2); 54; 55; 57; 59; VI. 1-9; VII. 1 (2); 6; 56; 57; VIII. 7; X. 88; 115 (2); 122 (2,3); 187 (2);

Asvina-sastra.

I. 115; X. 37.

Atirātra-sastra (in the night-rounds)

I. 51; II. 21 and X. 48.

Extra-sastra in the Āptoryāma ----

V. 76 (3).

Recitation of the Hotrakas

Matravaruma

I. 1 (2); 4 (2); 16; 25; 55 (1); II. 16 (2); III. 48; 49(2);
IV. 16 (2); 19; 22; 23 (1); 24; 25; 27 (1); 35; 41; 42; V. 13(3) 68;
77 (2); VI. 31(2); 36 (2); 68; VII. 21(1); 82; 83; 84; 85; 86; 87; 88;
VIII. 8 (2); 49-56; X. 49; 147;

Brahmanācchamsin.

I. 4 (1); 5 (1); 6 (1); 7 (1); 8 (1); 53; 57 (2); 61 (1);
63 (3); 81 (2); 83; 119; II. 17 (2); III. 34; 40; 41; 42; IV. 50; VI.
22; 73; VII. 19 (4); 23(1); 97. VIII. 14 (2); X. 29 (1); 42; 43; 44;
67; 68; 86 (1,2); 89 (1); 96 (1); 104; 131;

Acchāvaka

I. 8 (2); 21 (1,2); 54; 112 (3); 154 (1); 155; II. 13 (1,3)
15 (2); 16 (1); 17 (1); III. 12; 30; 31; 36; 38; 43 (1); V. 87; VI.
20 (3); 30; 31 (2); 32 (2); 33; 34 (3); 35 (2); 42 (1); 69; VII. 100;
VIII. 16 (1); 38; X. 96 (1); 106; 113 (2);

Grāvastut

IX. 1-114; X. 76; 94; 175.
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58; 61; 63; 64; 74 (2); 80; 81; 85; 86; 87; 89; 92; 94 (3); 96 (2); 98;

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 177; 185; II. 1 (2); 2 (2); 3; 4 (2); 11; 13 (2); 15 (1,2); 21 (2);
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 55; IV. 8 (2); 9 (2); 10; 16; 17; 19; 20; 21; 22; 23 (1); 24; 29; 33;
 34; 35; 36; 53; 58; V. 6 (2); 8 (2); 10 (2,3); 11 (2); 13 (2); 16; 24;
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 24-28; 34; 45; 53; 56; 57; VIII. 7; 12; 13; 14 (1); 16 (2); 27-31; 32;
 36; 37; 40; 45; 49-56; 74; 75 (2); 81; 82; 83; 88; 90; 98; 99; IX. 5;
 73; X. 21; 22; 27; 30; 35; 36; 37; 48 (2); 50; 54; 57 (3); 61; 62 (1);
 63; 64 (1,2) 65; 66; 90; 73 (1,2) 86 (1); 88; 92 (1,2) 94; 96 (2);
 103; 110; 115 (2); 118 (1); 120 (1,2,3) 122 (2); 123; 131; 157;
 158; 172(1); 174; 177 (1,2) 178; 181; 183; 184; 189.

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I. 1 (1,2) 4 (1,2); 5 (1); 6 (1); 7 (2) 8 (1,3,5) 9 (1);
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 46; 47; 48; 49; 51; 53; 54; 57; 65; 71; 72; 73; 74 (1,3); 75-79; 81; 83;
 94 (1,2); 95; 96 (1); 97; 110; 111 (1); 112 (2,3); 113; 114; 116-118;
 119; 123; 124; 131; 144 (1); 145; 146-148; 150; 154; 155; 156; 174;
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 33; 38; 39 (1); III. 1 (1); 11(1); 13 (1); 14-19; 20; 22; 23; 27;
 40(2); 42; 49 (2); 58; 61; IV. 2; 3; 4; 6(1); 8 (1); 9 (1); 11; 12; 23(2)
 26; 27; 41-45; 50-52; 54; V. 1-4; 6(1); 8 (1,3); 9; 10 (1) 11 (1); 12;

14; 15; 22; 23; 25; 26; 29 (3); 30; 42; 48; 68; 73-75; 76 (1,3); 77(1,2);
 79; 80; 83; VI. 1 (1); 2 (2); 3 (1,2) ; 4 (1,2); 10-13; 14 (1,2);
 20 (3,4); 21 (3,4,5); 22 (3); 35 (2); 36 (2); 57; 62-65; 68; 73;
 VII. 1 (4); 3 (1,3); 4 (2); 7-11; 12 (1); 15; 16; 19 (1,2,4); 48; 67;
 69-73; 74; 75-84; 97; 100; VIII. 8 (1,2); 9; 10; 14 (2); 16 (1); 23; 35;
 38; 43; 44; 45; 56; 60; 71; 73; 75 (1); 84; 85; 87; IX. 1-114; X. 1-7;
 9; 16; 39,44; 46; 48 (1); 49; 57 (1); 62 (2); 67; 68; 76; 79; 80; 83;
 84; 89; 86 (2); 89(1,2); 90; 91; 96 (1); 100; 102; 104; 106; 115 (1);
 118(2); 122 (1,3); 128; 137; 143; 147; 154; 156; 160; 161; 163; 175;
 186; 188.

Chapter III

Trca --- Viniyoga

Maṇḍala I

1.4-6. (D. Agni, M. Gayatrī, R. Madhucchandās Vaiśvāmītra)

(1) A. AS (VII.8.1) prescribes the trca as the anurūpa in the uktha-sastra of the Maitravaruna at the third pressing on the fourth day of the Sadahas (i.e. Abhiplava and Prsthya).

B. The name anurūpa indicates that this trca should agree with its stotriya trca in deity, metre and contents. The stotriya-trca here is VIII.102. 7-9 with which it fully agrees in deity etc. As the trca is not directly mentioned for the purpose by AB or KB, the viniyoga is based on lingapramāṇa and the linga is also indicated by AB (XXVIII.6) by stating in the context ---
'agninā vai mukhena devā asuraṇ ukthebhyo nirjagmus tasmā asyagneyau stotriya-
anurūpau bhavataḥ'.

C. The trca is appropriate in the context, because it agrees with its stotriya in deity, metre and content.

1, 7-9. (D. Agni, M. Gayatrī, R. Madhucchandās Vaiśvāmītra)

(1) A. AS (IV.10.3) and SS (V.14.11) prescribe the trca to be recited by the Hotṛ, while Agni is being carried to the uttara-vedi the Agnisomya-pasuyaga in the Agnistoma.

B. AB (V.4) and KB (IX.4) cite the trca for the same purpose. The viniyoga is based on Srutipramāṇa.

C. The tr̥ca prays Agni for its benevolence and speaks of Agni as 'vardhamānam sve dame' (here uttaravedī is Agni's own abode). It is appropriate in the context.

(2) A. SS (II.12.2) prescribes the tr̥ca in paying reverence to the sacred fires in the Agnihotra.

B. KB (II.4) in the context, simply speaks of paying reverence to the sacred fires. But TS (I.5.6.2), VS (III.22.24) and SB (II.3.4.29) directly mention this tr̥ca for the purpose. The ~~viniyoga~~ viniyoga is, thus based on Śrutipramāṇa.

C. Same as under (1) above.

2, 1-3. (D. Vāyu, M. Gayatrī, R. Madhucchandas Vaisvāmitra)

(1) A. It is the first tr̥ca in the Praṅga-sāstra in the Agniṣṭoma.

B.C. See under I. 2, Ch. II.

2, 4-6. (D. Indra vāyu, R. Madhucchandas Vaisvāmitra)

(1) A. It is the second tr̥ca in the Praṅga-sāstra in the Agniṣṭoma.

B.C. See under I. 2, Ch. II.

2, 7-9. (D. Mitra Varuṇa, R. Madhucchandas Vaisvāmitra).

(1) A. It is the third tr̥ca in the Praṅga-sāstra in the Agniṣṭoma.

B.C. See under I. 2, Ch. II.

(2) A. AS (VII.2.2) and SS (XII.1.3) prescribe the tr̥ca as the stotriya in the sāstra of the Maitravaruṇa at the morning-pressing on the third day of the śadahas (i.e. Prāthya and Abhiplava).

B. AS the name stotriya indicates, it is the same tr̥ca on which the udgātṛ chants his stotra and therefore, the Śrutipramāṇa for the Stotriya tr̥ca is to be traced in the Brahmanas of SV. Here FB (XII.2.3) cites the corresponding tr̥ca of SV for the stotra in the context. The viniyoga is

thus based on Srutipramāṇa.

C. KB (XXVIII.10) states that the stotriyas of the Maitravarūṇa and the Acchāvaka are Vaiśvāmitra.

3. 1-3. (D. The Asvins, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. It is the fourth trca in the Prauga-sastra in the Agnistoma.

B.C. See under I. 3, Ch. II

(2) A. AS (IV.14.2) and SS (VI.6.1) include the trca in Gāyatrī-part of the Asvina-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1, Ch. II.

3. 4-6. (D. Indra, Madhucchandas Vaiśvāmitra)

(1) A. It is the fifth trca in the Prauga-sastra in the Agnistoma.

B.C. See under I. 3., Ch. II.

(2) A. SS (X.9.16) includes the triplet in the Vaiśvadeva-sastra on the seventh day of the Dasaratra.

B.B. KB (~~XXVI~~, 10.) states that the triplet is appropriate on the seventh day, for it contains 'a' which is a symbol of the first day and the seventh day is also the first chandoma day. The trca in for the same purpose.

The viniyoga is based on Srutipramāṇa.

3. 10-12. (D. Sarasvatī, Madhucchandas Vaiśvāmitra)

(1) A. It is the seventh and the last triplet in the Prauga-sastra in the Agnistoma.

B.C. See under I. 3, Ch. II.

4. 1-3. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. AS (VII.4.3) prescribes the trca as the stotriya in the sastra of the Brahmanacchamsin at the midday pressing on the Caturvimsa-day.

B.C. PB (XIII.10.2) cites the corresponding trca of SV for the stotra in the context. The viniyoga is thus based on Śrutipramāṇa. The midday pressing is for Indra and therefore, the trca is appropriate in the context.

5. 1-3. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmitra)

(1) A. AS (VI.4.10) and SS (IX.16.1) prescribe the trca as the stotriya in the śastra of the Maitravaruna at the third round (paryāya) in the Atirātra.

B. PB (IX.2.18) cites the corresponding trca of the SV for the Stotra. The viniyoga is based on Śrutipramāṇa.

C. AB (XVI.5) states that Indra and the metres alone bear the night, thus implying that the recitation in the night rounds of the Atirātra are for Indra alone. NB (XVII.6) states that the stotriyas and the anurūpas in the Atirātra are in Gayatrī. Thus the trca is appropriate in the context for it is addressed to Indra in Gayatrī.

5. 7-9. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmitra)

(1) A. SS (IX.19.3) prescribes the trca as the anurūpa in the śastra of the Acchāvaka at the third round in the Atirātra.

B.C. The viniyoga is based on lingapramāṇa and the trca is appropriate in the context, for it agrees in deity, metre and contents with its stotriya (VIII.92, 22-24).

6. 1-3. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmitra)

(1) A. AS (VI.4.10) and SS (IX.17.1) prescribe the trca as the anurūpa in the śastra of the Brahmanācchamsin at the third round in the Atirātra.

B.C. The viniyoga is based on lingapramāṇa and the trca is appropriate in the context for it agrees fully with its stotriya I. 30.7-9.

(2) A. SS (XII.1.4) prescribes the tr̥ca as the stotriya in the śastra of the Brahmanācchamsin at the morning-pressing on the tenth day of the Dasarātra.

B.C. KB (XXVIII.9) states that the Brahmanācchamsin recites for one deity alone at the morning pressing. The vinīyoga is based on Śrutipramāṇa.
6. 4-6. (D. Indra, M. Gayatri, R. Madhucchandas Vaisvāmītra)

(1) A. AS (VII.2.3) prescribes the tr̥ca as the stotriya in the śastra of the Brahmanācchamsin at the morning-pressing on the Caturvīṃśa day.

B.C. same as under 6. 1-3 (2) above.

6. 7-9. (D. Indra, M. Gayatri, R. Madhucchandas Vaisvāmītra)

(1) A. AS (VII.2.3) and SS (XII.1.4) prescribe the tr̥ca as the stotriya in the śastra of the Brahmanācchamsin at the morning-pressing on the third day of the śadahas, and the Dasarātra respectively.

B.C. Same as under 6. 1-3 (2) above.

(2) A. SS (XVIII.2.2) prescribes this tr̥ca as the Sirṣanya in the Niskevalya śastra in the Mahāvratā.

7. 1-5. (D. Indra, M. Gayatri, R. Madhucchandas, Vaisvāmītra)

(1) A. AS (VII.2.3) and SS (XII.1.4) prescribe the tr̥ca as the stotriya in the śastra of the Brahmanācchamsin at the morning-pressing on the Caturvīṃśa day.

B.C. Same as under 6. 1-3 (2) above.

(2) A. AS (VI.4.10) and SS (IX.10.1) prescribe the tr̥ca as the anurūpa in the śastra of the Acchāvaka at the first round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca is appropriate for it agrees with its stotriya VIII.92. 19-21.

(3) A. ^{SS} (XVIII.2.2) prescribes the trca as the Sirsanya in the Niskevalya-sastra in the Mahāvṛata.

B.C. AA (I.4.1.6) cites the trca for the same purpose. The vinīyoga is based on Srutipramāṇa.

8. 8-10. (D. Indra, M. Gayatri, R. Madhucchandasa Vaisvāmītra)

(1) A. ^{AS} (VII.8.2) ^{SS} (XII.12.1) prescribe the trca as the anurūpa in the sastra of the Brahmanacchamsin at the third-pressin on the second day ukthya-days of the ṣaḍahas.

B.C. AB (XXVIII.6) states that the stotriya and anurūpa of the Brahmanacchamsin at the third-pressing is addressed to Indra and KB (XXX.9) states that the Brahmanacchamsin recites in Gayatri on the second day. The vinīyoga is thus based on lingapramāṇa and the trca is appropriate in the context, for it is addressed to Indra in Gayatri.

10. 1-5. (D. Indra, M. Anuṣṭubh, R. Madhucchandasa Vaisvāmītra)

(1) A. ^{AS} (VII.8.3) and ^{SS} (XII.26.22) prescribe the trca as the stotriya in the sastra of the Acchāvaka at the third-pressing on the sixth day of the ṣaḍahas, and on the last chandoma-day (i.e. the ninth day) respectively.

B. PB (VIII.9.10) cites the corresponding trca of SV for the Stotra. The vinīyoga is based on Srutipramāṇa.

C. AB (XXVIII.6) states that the stotriya and anurūpa of the Acchāvaka at the third pressing is addressed to Indra.

10. 4-6. (D. Indra, M. Uṣṇih (4), Anuṣṭubh (5, 6), R. Madhucchandasa ~~Vaisvāmītra~~ Vaisvāmītra)

(1) A. ^{SS} (XII.26.22) prescribes this trca ~~is~~ as the anurūpa ~~in~~ the sastra of the Acchāvaka at the third-pressing on the last chandoma (i.e. the ninth) day.

B. The tr̥ca agrees with its stotriya (I.10, 1-3) in deity and R̥si, though in metre it slightly differs in having rc 4 in usnih. The vinīyoga is based on līṅgapramāṇa.

C. See under 10. 1-3 above.

10. 5-7. (D. Indra, M. Anuṣṭubh, R. Madhucchandasa Vaisvāmītra)

(1) A. AS (VII.8.3) prescribes the tr̥ca as the anurūpa in the śāstra of the Acchāvaka at the third pressing on the first day of the śadahas.

B. It agrees with its stotriya (I. 11. 1-3) in deity, metre, R̥si and contents. The vinīyoga is based on līṅgapramāṇa.

C. See under 10. 1-3 above.

10. 9-11 (D. Indra, M. Anuṣṭubh, R. Madhucchandasa Vaisvāmītra)

(1) A. AS (VII.8.3) and SS (XII.26.6) prescribe it as the anurūpa tr̥ca for the Acchāvaka at the third pressing on the second and the third days respectively of the śadahas

B. The tr̥ca agrees with its stotriya (VIII.95. 4-6) in deity metre and contents. The vinīyoga is based on līṅgapramāṇa.

C. See as under 10. 1-3 above.

11. 1-3. (D. Indra, M. Anuṣṭubh, R. Jeta Madhucchandasa)

(1) A. AS (VII.8.3) and SS (XII.26.1) prescribe the tr̥ca as the stotriya in the śāstra of the Acchāvaka at the third pressing on the first and the second days respectively of the śadahas.

B. FB (XI.11.4, 11) cites the corresponding triplet of SV for the Stotra. The vinīyoga is based on Srutipramāṇa.

C. See under 10. 1-3 above.

11. 4-6. (D. Indra, M. Anuṣṭubh, R. Jetā Mādhucchandasa)

(1) A. AS (VII.8.3) and SS (XII.26.21) cite it as the stotriya in the śastra of the Acchāvaka on the fifth and the eighth days respectively of the ṣaḍahas.

B. PB (XIV.12. 3, 8) cite the corresponding trca of SV for the stotra. The vinīyoga is based on Śrutipramāṇa.

C. See under 10. 1-3 above.

11. 6-8. (D. Indra, M. Anuṣṭubh, R. Jetā Mādhucchandasa)

(1) A. SS (XII.26.1) prescribes the trca as the anurūpa in the śastra of the Acchāvaka at the third pressing on the second day of the ṣaḍahas.

B. The trca agrees with its stotriya (I.11. 1-3) fully. The vinīyoga is based on lingapramāṇa.

C. See under 10. 1-3 above.

16. 1-3. (D. Indra, M. Gayatrī R. Madhātithi Kanyāva)

(1) A. AS (VI.2.3 and SS (IX.5.4) prescribe the trca in the sodasi-śastra.

B. AB (XVI.3) mentions this trca in this context. KB (XVII.2) simply refers to the metre of the trca to be used in this śastra as Gayatrī. The vinīyoga is based on Śrutipramāṇa.

C. As the Sodasi-śastra is meant for Indra, the trca is appropriate in the context.

(2) A. SS (XI.7.4) prescribes this trca in the Prauga-śastra of the fourth day of the Abhiplava-ṣaḍaha.

B.C. KB (XXI.2) simply remarks that the Prauga is by Madhātithi. The vinīyoga is based on lingapramāṇa, and is appropriate in the context.

18. 1-3. (D. Brahmaṇaspati, M. Gayatrī, R. Medhātithi Kanva) ~~Payinaxxxvaxxxxxxsc~~

(1) A. SS (II.12.5) prescribes the trca for paying reverence to the Dakṣiṇāgni in the Agnyādheya..

B.C. SB (II.12.5) also gives the same prescription for this triplet. The viniyoga is based on Śrutipramāṇa and the trca is appropriate for it pays Agni for its protection.

20. 1-3. (D. The R̥bhus, M. Gayatrī, R. Medhātithi Kanva)

(1) A. AS (VIII.9.5) and SS (X.9.16) prescribe this trca in the Vaiśvadeva-sastra on the first chandoma day.

B.C. AB (XXIII.2) and KB (XXVI.10) confirm this viniyoga, which therefore is based on Śrutipramāṇa.

20. 4-6. (D. The R̥bhus, M. Gayatrī, R. Medhātithi Kanva)

(1) A. AS (VIII.10.2) and SS (XI.10) cite this trca in the Vaiśvadeva-sastra of the second chandoma day.

B.C. AB (XXIII.4) and KB (XXVI.13) also mention this viniyoga which is thus based on Śrutipramāṇa.

22. 1-3. (D. The Asvins, M. Gayatrī, R. Medhātithi Kanva)

(1) A. SS (XI.7.4) prescribes the trca in the prāṇa sastra of the fourth day of the Abhiplava śadaha.

B.C. KB (XXI.2) states that the Prāṇa sastra in the context is by Medhātithi. The viniyoga is based on lingapramāṇa.

22. 5-7. (D. Savitr̥ M. Gayatrī, R. Medhātithi Kanva)

(1) A. SS (X.5.22) prescribes the trca as the anurūpa in the Vaiśvadeva sastra on the fourth day of the Dāśarātra.

B.C. KB (XXII.9) prescribes it in the same context. The vinīyoga is based on śrutipramāṇa and the trca is appropriate in the context, for according to KB (loc. cit.) it contains the word 'ūti' (rc 1), which is a symbol of this day.

22. 13-15. (D. Dyāvapṛthivī, M. Gayatrī, R. Medhatīthi Kanva)

(1) A. AS (VIII.10.2) and SS (X.10.7) prescribe the trca in the Vaiśvadeva-sastra on the second chandoma day.

B.C. A. AB (IXIII.4) and KB (XXVI.13) cite the trca in the same context. The vinīyoga is based on śrutipramāṇa and the trca is appropriate for it contains the word mahī (rc 1), which according to AB and KB is a symbol of the eighth day.

(2) A. SS (IX.20.25) prescribes this trca in the Aśvina-sastra. It is interesting to note that AS (VI.5.18) prescribes only the first rc of this context.

B.C. KB (XVIII.2) simply says 'dyāvapṛthivīyam Samsati'. The vinīyoga is based on lingapramāṇa.

22. 16-18. (D. Viṣṇu, M. Gayatrī, R. Medhatīthi Kanva)

(1) A. AS (IX.11.17) prescribe the trca as the stotriya in the extra uktha-sastra of the Acchāvaka in the Āptoryāma.

B.C. AB (XIV.3) takes a passing note of the Āptoryāma and KB (XXX.11) offers only brief remarks about the concluding and offering verses in the context. The vinīyoga, however, is based on śrutipramāṇa, for the Stotriya is the same trca ^{which is} prescribed by the Brahmanas of the SV for the Stotra.

(2) A. SS (XV.8.12) prescribes this trcas the anurupa of the Acchāvaka in the Āptoryāma.

B.C. The vinīyoga rests on lingapramāṇa and the trca is appropriate for it fully accords with its stotriya I. 22.17-19.

22. 17-19. (D. Viṣṇu, M. Gayatrī, R. Medhatithi Kaṇva)

(1) A. SS (XV.8.11) prescribes this trca as the stotriya of the Acchāvaka in the Aptoryama.

B.C. Same as under 22.16-18 (1) above.

22. 19-21. (D. Viṣṇu, M. Gayatrī, R. Medhatithi Kaṇva)

(1) A. AS (IX.11.17) prescribes the trca as the anurupa in the extra uktha of the Acchāvaka in the Aptoryama.

B.C. Same as under 22. 16-18 (2) above. The stotriya here is

I. 22.16-18.

23. 4-6. (D. Mitravaruna, M. Gayatrī, R. Medhatithi Kaṇva)

(1) A. AS (VII.2.2) and SS (XII.1.3.) prescribe the trca as the stotriya in the sastra of the Maitravaruna in the morning pressing of the Caturvimsa day.

B.C. The viniyoga is based on śrutipramāṇa and the trca is appropriate because according to AB (XXVII.1) the Maitravaruna recites for Mitra-varuna at the morning-pressing.

(2) A. AS (VII.5.9) prescribes the trca in the morning-pressing of the Abhiplava-śaḍaha for the Maitravaruna.

B.C? ~~Same~~ The viniyoga rests on lingapramāṇa. See also under 22. 4-6 B.C. above.

(3) A. SS (XI.7.4) prescribes the trca in the Prauga-sastra of the fourth day in the Abhiplava śaḍaha.

B.C. KB (XXI.2) simply remarks that the Prauga is by Medhatithy.
The viniyoga is based on lingapramāṇa.

23. 16-18. (D. Āpah, M. Gayatrī, R. Medhātithi Kanva)

(1) A. AS (V.1.17) prescribes the first two of these three rcs to be recited by the Hotṛ in the Āponaptriya when the ekadhana waters are being carried and when the waters have ~~was~~ entered the Havirdhana, he recites the third rc.

B.C. AB (VIII.2), while prescribing three rcs in the context, further states that one gains fame by reciting the first rc, brilliance by the second and cattle by the third. SS (VII.6.10) prescribes the recitation of only the first two rcs. KB (XII.2) mentions only the first rc in the context. The viniyoga has śrutipramāṇa for its basis and the verses are appropriate, for they are in praise of the Waters.

23. 22-24. (D. Āpah (22) and Agni (23, 24), M. Anuṣṭubh, R. Medhātithi Kanva)

(1) A. SS (I. 12.8) prescribes the trca to be recited by the priests while washing their hands in the Darsapurnamāseṣṭī.

B.C. KB (III.7) refers to the washing by the priests, but does not cite rcs for the purpose. The viniyoga is based on līṅgapramāṇa and the rcs are appropriate, for water and Agni both purify.

24. 3-5 (D. Savitṛ, M. Gayatrī, R. Sunahsepa Vaisvāmītra)

(1) A. AS (VIII.9.5) and SS (X.4.13) prescribe the trca as the anurūpa in the Vaiśvadeva-sastra of the seventh and third days respectively of the Dasaratra.

B.C. AB (XXIII.2) and KB (XXII.5) cite it for the same purpose on the seventh and the third days respectively. The viniyoga is based on śrutipramāṇa and the trcas are appropriate, for they agree with their stotriyas in deity, metre etc.

27. 1-3. (D. Agni, M. Gayatri, R. Sunahsepa Vaisvamitra)

(1) A. SS (XIV.56.6) prescribes the trca in the Vaisvadeva-sastra of the Agnistut ekaha.

B.C. The viniyoga is based on lingapramana and the trca is appropriate for it is addressed to Agni.

27. 10-12. (D. Agni, M. Gayatri, R. Sunahsepa Vaisvamitra)

(1) A. AS (IX.11.14) and SS (XV.8.4) prescribe the trca as the stotriya in the extra sastra of the Hotr in the Brhaspatisava.

B.C. PB (XX.3.2) cites the corresponding trca of SV for the Jarabodhiya saman. The viniyoga is based on Srutipramana.

30. 17-19. (D. The Asvins, M. Gayatri, R. Sunahsepa Vaisvamitra)

(1) A. AS (IV.15.2) and SS (VI.6.2) prescribe the trca in that portion of the Prataranuvaka in the Agnistoma, which is addressed to the Asvins in the Gayatri metre.

B.C. See under Sukta 1. Ch. II.

30. 20-22. (D. Usas, M. Gayatri, R. Sunahsepa Vaisvamitra)

(1) A. AS (IV.14.2) and SS (VI.5.2) prescribe the trca in that part of the Prataranuvaka which is addressed to usas in Gayatri metre.

B.C. See under Sukta 1, Ch. II.

57. 1-3. (D. Indra, M. Jagati, R. Savya Angirasa)

(1) A. SS (XII.25.2) prescribes trca in the uktha-sastra of the Brahmanacchamsin on the sixth day of the Dasaratra.

B.C. AB (XXVIII.6) indicates that the recitation of the Brahmanacchamsin is for Indra and Brhaspati at the third pressing. The viniyoga is based on lingapramana.

59. 2-4. (D. Agni Vaiśvanara, M. Tristubh, R. Nodha Gautama)

(1) A. AS (VIII.6.23) and SS (XI.14.35) prescribe the trca as the anurūpa in the Agnimaruta sastra on the Viśuvant day.

B.C. The vinīyoga is based on lingapramāṇa and the trca is ~~appropriate~~ appropriate, for it agrees in metre, deity etc. with its Stotriya VI. 7. 1-3.

80. 1-3. (D. Indra, M. Pañkti, R. Gotama Rāhugana)

(1) A. AS (VII.4.4) and SS (XII.5.11) prescribe the trca as the anurūpa in the sastra of the Acchāvaka on the Caturvīṃśa day and on the fifth day of the Dasarātra respectively.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate for it accords with its stotriya I. 84. 10-12.

81. 1-3. (D. Indra, M. Pañkti, R. Gotama Rāhugana)

(1) A. AS (VII.4.3) and SS (XII.4.12) prescribe the trca as the stotriya for the Brahmanacchamsin on the fifth day of the Dasarātra.

B.C. PB (XIII.4.14, 15) cites the corresponding trca of SV for chanting the third prstha stotra. The vinīyoga is based on Śrutipramāṇa.

81. 7-9. (D. Indra, M. Pañkti, R. Gotama Rāhugana)

(1) A. AS (VII.4.3) and SS (XII.4.12) prescribe the trca as the anurūpa for the Brahmanacchamsin on the fifth day of the Dasarātra.

B.C. The vinīyoga rests on lingapramāṇa and the trca is appropriate for it agrees with its stotriya I. 81. 1-3 in every respect.

82. 1-3 (D. Indra, M. Pañkti, R. Gotama Rāhugana)

(1) A. SS (III.17.3, 2, 1) ^{cites the} in-addressing rcs to be recited in the reverse order (i.e. 3, 2, 1) in addressing the Āhavanīya fire at the Pitryeṣṭi in the Sakamedha.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca is appropriate for it invokes Indra to come to the rite.

84. 1-3. (D. Indra, M. Anuṣṭubh, R. Gotama Rāhugaṇa)

(1) A. AS (VII.8.3) and SS (XII.26.8) prescribes the tr̥ca as the stotriya in the sastra of the Acchāvaka at the third-pressing on the third and the fifth days respectively of the Dasarātra.

B.C. PB (XIII.8.5, 11) cites the corresponding tr̥ca of SV for the third Pr̥stha-stotra. The vinīyoga is based on Srutipramāṇa.

84. 4-6. (D. Indra, M. Anuṣṭubh, R. Gotama Rāhugaṇa)

(1) A. AS (VII.8.3) and SS (XII.26.8) prescribes the tr̥ca as the anurūpa for the Acchāvaka at the third-pressing on the third and the fifth days respectively of the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa, and the tr̥ca, agreeing fully with its Stotriya I. 84, () -- 3 is appropriate.

84. 7-9. (D. Indra, M. Uṣṇih, R. Gotama Rāhugaṇa)

(1) A. AS (VII.8.2) prescribes the tr̥ca as the stotriya for the Brahmanācchamsin at the third-pressing on the sixth day of the Dasarātra.

B.C. The vinīyoga is based on Srutipramāṇa and the tr̥ca is appropriate for it is addressed to Indra.

(2) A. SS (XVIII.12.6) prescribes the tr̥ca in the uṣṇih verses included in the Niskevalya-sastra of the Mahāvratā.

B.C. AA (V.2.5) cite the tr̥ca for the same purpose. The vinīyoga is based on Srutipramāṇa.

84. 10-12. (D. Indra, M. Paṅkti, R. Gotama Rāhugaṇa)

(1) A. AS (VII.4.4) and SS (XIII.5.11) prescribe the tr̥ca as the stotriya for the Acchāvaka in the mid-day pressing on the Caturvīmśa day and on

the fifth day of the Dasarātra respectively.

B.C. The viniyoga is based on Srutipramāṇa. PB (XIII.4.16) cites the corresponding trca of SV for the fourth Prsthā-stotra.

(2) A. AS (VII.12.15) prescribes the trca as the Anurupa in the Nis̐kevelya-sastra on the fifth day of the Prsthya śadaha.

B.C. AB (XXII.2) also recommends the above viniyoga, which is thus based on Srutipramāṇa and the trca agrees fully with its Stotriya; hence it is appropriate.

(3) A. SS (IX.5.4) cites the trca in the Soḍasi-sastra.

B.C. The viniyoga is based on lingapramāṇa and the trca is appropriate for the soḍasi-sastra ~~is~~ for Indra.

84. 13-15. (D. Indra, M. Gayatrī, R. Gotama Rahugana)

(1) A. AS (VII.2.3) and SS (XII.1.4) prescribe the trca as the stotriya for the Brahmanācchamsin at the morning-pressing on the fourth day of the Dasarātra.

B.C. The viniyoga is based on Srutipramāṇa and the trca is appropriate, for according to AB (XXVII.1) the Brahmanācchamsin recites for Indra at the morning-pressing.

(2) A. SS (IX.6.11) cites the trca in the Soḍasi-sastra.

B.C. Same as under 84. 10-12 (3) above.

91. 9-11. (D. Soma, M. Gayatrī, R. Gotama Rahugana)

(1) A. AS (IV.4.4) prescribes the trca to be recited while Soma is being brought to the altar.

B.C. AB (III.2) prescribes the trca in the above context. The viniyoga is based on Srutipramāṇa and the trca suits the context for it,

invites Soma to the Sacrifice. It is to be noted that SS (V.6.3) and KB (VII.10) prescribe four verses (9-12) in this context.

91. 16-18. (D. Soma, M. Gayatri (16), Uṣṇih (17), Tristubh (18), R. Gotama Rāhugana)

(1) A. AS (V.12.15) and SS (VII.15.4) prescribe these three verses in the recitation of the Gravastut in the Agnistoma. These three verses, having different metres are intercepted by verses of the Arbuda Hymn (RV X.94). Thus it is not a compact tṛca.

B.C. The viniyoga is based on lingapramāṇa. The verses are perfect in the context, for they invoke soma to swell ('āpyāyasva') and the priests are actually making Soma to Swell by pouring water on it.

92. 13-15. (D. Uṣas, M. Uṣṇih, R. Gotama Rāhugana)

(1) A. AS (IV.14.2) and SS (VI.5.10) prescribe the tṛca in the Uṣṇih-part of the Uṣas-section of the Prātaraṇuvāka in the Agnistoma.

B.C. See under I. 1. Ch. II.

92. 16-18. (D. ^{the}Asvins, M. Uṣṇih, R. Gotama Rāhugana)

(1) A. AS (IV.15.2) prescribes the tṛca in the Uṣṇih-part of the Asvina-section of the Prātaraṇuvāka in the Agnistoma.

B.C. See under I. 1. Ch. II

115. 1-3. (D. Surya, M. Tristubh, R. Kutsa Āṅgīrasa)

(1) A. AS (III.8.1) and SS (XI.13.9) prescribes these three verses as the anuvākyas of the offering of omentum, puroḍāsa and parts of the animal respectively for Surya in the Savāniya-pasu-offering Viśuvant day.

B. B.C. The viniyoga is based on lingapramāṇa and the verses may be said to suit the context only, because they ^{refer to} ~~are about~~ Surya. The verses have no reference to animal-offering and thus their employment in the context can only be said to be based on superficial considerations.

115. 4-6. (D. Sūrya, M. Triṣṭubh, R. Kutsa Āṅgīrasa)

(1) A. SS (XI.13.9) prescribes these three verses as the yājya of the offering of omentum, puroḍāśa and parts of the animal ^{to} for Sūrya in the sacrifice on the Viśuvant day. But AS (III.8.1) prescribes only verses 4 and 5 as the yājyas of the offering of omentum and puroḍāśa in the above context.

B.C. Same as under 115. 1-3 above.

116. 1-3. (D. The Asvins, M. Triṣṭubh, R. Kaksīvān Dairghatamaśa)

(1) A. SS (VI.11.4) prescribes the first ~~and the last~~ three and last three verses as the anuvākyas and yājyas respectively for the offering of omentum, puroḍāśa and parts of the animal respectively in an Animal-sacrifice for the Asvins.

B.C. Same as under 115- 1-3 above.

131. 1-3. (D. Indra, M. Atyaṣṭi, R. Parucchāpa Daivodāsi)

(1) A. AS (VII.11.40) and SS (XII.3.12) prescribe the trca in the śastra of the Maitravaruna at the midday-pressing on the sixth day of the Dasaratra.

B.C. KB (XXIX.5) states that Aticchandasa verses are to be inserted in the śastra of the Maitravaruna on the sixth day and AB (XXIX.3) states that these verses are by Parucchāpa. The vinīyoga is based on linga-pramāṇa and the trca, being addressed to Indra, is appropriate.

35. 1-3. (D. Vāyu, M. Atyaṣṭi, R. Parucchāpa Daivodāsi)

(1) A. AS (VIII.1.12) and SS (I.8.3) prescribe the trca to Vāyu in the Praṇa-śastra on the sixth day of the Dasaratra.

B.C. AB (XXII.7) cites the trca in the above context. The viniyoga is based on Srutipramāṇa and the trca is appropriate, for according to AB (loc. cit.) it is by Parucchepa in Aticchandas, which is a symbol of the sixth day.
135. 4-6. (D. Indravāyū, M. Atyaṣṭi, R. Parucchepa Daivodasi)

(1) A. AS (VIII.1.12) and SS (X.8.3) prescribe the trca for Indra vāyū in the Prauga śastra on the sixth day of the Dasaratra.

B.C. Same as under 153. 1-3. above.

136. 4-6. (D. Mitravarunau, M. Atyaṣṭi, R. Parucchepa Daivodasi)

(1) A. SS (X.8.3) prescribes the trca to Mitra-Varuṇa in the Prauga śastra on the sixth day of the Dasaratra.

B.C. AB (XXIII.6) states that the Prauga on the sixth day is in Aticchandas. The viniyoga is based on lingapramāṇa.

137. 1-3. (D. Mitravarunau, M. Atisakvari, R. Parucchepa Daivodasi)

(1) A. AS (VIII.1.12) prescribes the trca to Mitra-varuṇa in the Prauga śastra on the sixth day of the Dasaratra.

B.C. Same as under 135. 1-3 above.

139. 3-5. (D. The Asvins, M. Atyaṣṭi (3,4), Brhati (5), R. Parucchepa Daivodasi)

(1) A. AS (VIII.1.12) and SS (X.8.3) prescribe the trca to Asvins in the Prauga śastra on the sixth day of the Dasaratra.

B.C. Same as under 135. 1-3 above.

139. 7-9. (D. Agni (7), The 15, Maruts (8),, Indragai (9),, M. Atyaṣṭi, R. Parucchepa Daivodasi)

(1) A. SS (X.8.3) prescribes the trca to the Visvedevas in the

Praūga Sastra on the sixth day of the Dasaratra.

B.C. Same as under 136. 4-6 above.

146. 1-3. (D. Agni, M. Tristubh, R. Dīrghatama Aucathya)

(1) A. SS (XIV.57.11) employs the trca to be addressed to the Pitrs in the Agnimaruta-sastra in the Agnistut ekaha.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate because it refers to the Pitrs also besides being addressed to Agni.

147. 1-3. (D. Agni, M. Tristubh, R. Dīrghatama Aucathya)

(1) A. SS (XIV.57.12) prescribes the trca for Yama in the Agnimaruta-sastra in the Agnistut ekaha.

B.C. Same as under 146. 1-3 above.

148. 1-3 (D. Agni, M. Tristubh, R. Dīrghatama Aucathya)

(1) A. SS (XIV.57.13) prescribes this trca in the Agnimaruta-sastra in the Agnistut ekaha.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate, for it is in praise of Agni.

154. 2-4. (D. Viṣṇu, M. Tristubh, R. Dīrghatama Aucathya)

(1) A. AS (VI.7.8; 9.9.11) and SS (XV.3.5) prescribe the trca as the anurūpa in the extra uktha sastra of the Hotr in the Vajapeya.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate for it accords with its Stotriya VII.100. 5-7.

158. 1-3. (D. The Asvina, M. Tristubh, R. Dīrghatama Aucathya)

(1) A. SS (VI.6.6) includes the three verses in the Tristubh-part of the Asvina-section of the Prātaraṇvaka in the Agnistoma.

B.C. See under I. 1.

175. 1-3. (D. Indra, M. Br̥hatī (1), Anuṣṭubh (2-3), R. Ag̥stya Maitrāvaruṇi)

(1) A. AS (VIII.5.12) and SS (XI.11.16) employ the trca as the stotriya on the second Svarasaman Day.

B.C. The viniyoga is based on Srutipramāṇa and the trca is appropriate, for the extra uktha is for Indra.

Mandala II

1. 7-9. (D. Agni, M. Jagatī, R. Gṛtsamada) *Saunaka*

(1) A. SS (XIV.56.7) prescribes the trca in the Agniṣṭut-Ekaha to replace the hymn to Savitṛ as in the Vaiśvadeva-sastra.

B. The Agniṣṭut Ekaha is not mentioned in AB and EB. EB XVII.6 mentions the Ekaha and prescribes stotras in it. The above prescriptions however, is based on the *lingapramāṇa* supported by the Sāṃkhya pramāṇa.

C. As everything in this Ekaha is connected with Agni, the prescriptions of the above triplet is justified as in rk 6 Agni is *spoken* spot of as Savitṛ himself 'tvam devaḥ savitā ratyadhā asi'.

1. 10-12. (D. Agni, M. Jagatī, R. Gṛtsamada) *Saunaka*

(1) A. SS (XIV.56.8) employs the trca in the Agniṣṭut Ekaha to replace the hymn to the Rbhus in the Vaiśvadeva-sastra.

B. Same as under 1. 7-9.

C. Agni is spoken of as the Rbhus ('tvamagna rbhurak^e namasyah') in rk 10 and hence the applicability of the trca in the context.

6. 1-3. (D. Agni, M. Gayatrī, R. Somahuti Bhārgava)

(1) A. AS (IV.8.11) and SS (V.11.2) prescribe the trca as the Samidhena at the evening upasad in the Agnistoma. The three verses are to be

repeated thrice to make up nine verses.

B. AB (IV.8) and KB (VIII.8) cite the triplet in the above ^{Context}.
Thus the vinīyoga rests on Śrutipramāṇa.

C. ~~As~~ Agni is invoked to accept the kindling sticks and the
upsada (imā me agne samidhām imā upasadam vanah -----) the verses are perfect
in the context.

22. 1-3. (D. Indra, M. Asti (1), Atisakvari (2, 3), R. Grtsamada Samaka)

(1) A. AS (VI.2.6) includes the trca in the Sodasi-sastra.

B. AB (XVI.3) cites the trca in the above context and remarks that
the trca is appropriate here because it has Atichandas verses and that the
Sodasin being fashioned out of all the metres, the trca makes its form perfect.
The vinīyoga is thus based on Śrutipramāṇa.

C. The trca besides referring to the mighty deeds of Indra, express
the prayer that may God Soma unite with the mighty God Indra. Thus the trca
is appropriately employed in the context.

(2) A. SS (XV.2.1) prescribes the trca in the ~~It~~ beginning of the Marut-
vatiya sastra in the Vajpeya.

B.C. The vinīyoga is based on lingapramāṇa. It is to be noted that
the triplet associates viṣṇu instead of the Maruts with Indra.

32. 1-3. (D. Dyāvapṛthivi, M. Jagatī, R. Grtsamada Samaka)

(1) A. AS (VII.7.3) prescribes the trca in the Vaisvadeva sastra on
the fourth day of the Abhiplava Śaśana.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate
in the context of the fourth day, for it contains 'pra' in 'Prataram' (re 1)
which according to AB (XXI.4) is the symbol of the fourth day.

41. 4-6. (D. Mitra⁻Varuna⁻, M. Gayatri⁻, R. Grtsamada Saunaka)

(1) A. AS (VII.6.2) and SS (X.3.5) prescribe the trca in the Prauga-sastra on the second day of the Dasaratra.

B. AB (XX.3) directly mentions the hymn II.41 as the Prauga sastra on the second day; KB (XX.3) simply says that the Prauga is by Grtsamada.

Thus the viniyoga is based on Srutipramāṇa.

C. The trca in Gayatri metre is appropriate in the context.

(2) A. AS (VII.5.9) and SS (XII.1.3) prescribe the trca as the stotriya triplet for Maitra⁻varuna in the morning-pressing on the fourth day of the Dasaratra.

B.C. FB (XII.8.3) cites the corresponding trca of SV for the saman in the context. The viniyoga is based on Srutipramāṇa and the trca addressed to Mitra-Varuna is appropriate in the sastra of the Maitra⁻varuna..

41. 7-9. (D. Asvinau, M. Gayatri⁻, R. Grtsamada Saunaka)

(1) A. AS (VII.6.2) and SS (X.3.5) prescribe the trca in the Prauga-sastra for Asvinau on the second day of the Dasaratra.

B.C. The same as under 41. 4-6 above.

(2) A. AS (IV.15.2) and SS (VI.6.2) prescribe the trca in the Gayatri part of the Asvina-section of the Prataranuṣṭa in the Agnistoma.

B.C. Same as under I. 1.

41. 10-12. (D. Indra, M. Gayatri⁻, R. Grtsamada Saunaka)

(1) A.B.C. Same as under 41. 4-6 above.

(2) A. AS (VI.4.10) prescribes the trca in the sastra of the Brahmana-
cchamsin in the first round in the Atiratra.

B.C. The vinīyoga is based on lingapramāṇa and the triplet is appropriate in the context, for the śāstras of the Atirātra are for Indra (vide AB XVI.5)

41. 13-15. (D. Viśve Devah, M. Gayatrī, R. Gr̥tsamada śaunaka)

(1) A. B.C. Same as under 41. 4-6 above.

41. 16-18. (D. Sarasvatī, M. Anuṣṭubh (16-17), Br̥hatī (18), R. Gr̥tsamada Śaunaka)

(1) A.B.C. Same as under 41. 4-6 above.

41. 19-21. (D. Dyāṁapṛthivī, M. Gayatrī, R. Gr̥tsamada Śaunaka)

(1) A. AS (IV.9.4.) and SS (V.13.4, 5,8) prescribe these three verses to be recited while the cart containing the Soma is moved forward towards the Vedit̄.

B. AB (V.3) and KB (IX.3.4) cite the verses in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. The tṛca is addressed to the Hea(ven and Earth then why should it be employed in the context of the oblation holders? Because the Heaven and Earth were the oblation-holders of the Gods and are still so, for within these two is everything held, explains AB (loc. cit.)

(2) A. AS (VIII.9.5) and SS (I.9.16) prescribe the tṛca in the Vaiśvadevasastra on the seventh day of the Dasarātra.

B. AB (XXIII.2) and KB (XXVI.10) cite the tṛca in the above context and thus provide the Śrantapramāṇa for the vinīyoga.

C. AB and KB (loc. cit.) state that the verses are appropriate for they contain the word 'pretas' which is a symbol of the seventh day. The verses pray to the Heaven and Earth to present the sacrifice to the Gods who sit in their lap. The verses are appropriate.

Mandala III

11. 7-9. (D. Agni, M. Gayatri, R. Visvāmitra Gāthina)

(1) A. AS (VII.8.1) prescribes the tree optionally as the anurūpa tree in the uktha-sastra of the Maitravarūṇa ukthya.

B.C. Same as under I. 1.4-6.

12. 1-3. (D. Indrāgni, M. Gayatri, R. Visvāmitra Gāthina.)

(1) A. AS (V.10.28) and SS (VII.13.1) prescribe the tree as the stotriya in the sastra of the Acchāvaka at the morning-pressing in the Agnistoma.

B. PB (XV.8.4) cites the corresponding tree of SV for the Saman in the context. The vinīyoga is based on Srutipramāṇa.

C. AB (I.4) states in the context of the ukthya that Indrāgni took their place in the Acchāvaka and therefore he recites for Indrāgni. Thus the tree is appropriate in the context.

12. 4-6. (D. Indrāgni, M. Gayatri, R. Visvāmitra Gāthina)

(1) A. SS (VII.13.1) prescribes this as the anurūpa-tree in the sastra of the Acchāvaka at the morning-pressing in the Agnistoma. It is to be noted that AS (V.10.28) takes the following tree in the context.

B.C. The vinīyoga is based on lingapramāṇa and the tree is appropriate, because it fully accords with its stotriya III.12.1-3 (noted above).

(2) A. AS (V.10) prescribes the tree in the sastra of the Acchāvaka at the morning-pressing in the Agnistoma.

B. The vinīyoga is based on lingapramāṇa.

C. Same as under 12.1-3 above.

12. 7-9. (D. Indragñī, M. Gayatri, R. Visvāmītra Gāthina)

(1) A. AS (V.10.28) prescribes the tree as the anurūpa in the śastra of the Acchāvaka at the morning-pressing in the Agnistoma.

B.C. Same as under 4-6 above.

(2) A. SS (VII.13.2) cites the tree as the opening one (Suktamukhiya) in the śastra of the Acchāvaka at the morning pressing in the Agnistoma.

B.C. Same as under 4-6 above.

26. 1-3. (D. Agni Vaisvānara, M. Jagatī, R. Visvāmītra Gāthina)

(1) A. AS (VII.7.4) prescribes the tree in the Agnimaruta śastra on the fourth day of the Abhiplava śadaha.

B.C. AB (XXI.4) states that the name of the deity occurring in the beginning of the first verse is a symbol of the fourth day. The symbol is present in this tree. Thus the vinīyoga is based on lingaprasāna and the tree is appropriate.

(2) A. AS (IX.5.5) prescribes the tree in the Agnimaruta śastra in the Bṛhaspati-sava.

B.C. Agni is spoken of as Bṛhaspati in the third pada of the second verse of the tree and thus the vinīyoga rests on lingaprasāna.

(3) A. SS (XIV.3.12) prescribes the tree in the Agnimaruta śastra in the Agnīdhya performed as an Ekāha Somayaga.

B.C. The occurrence of the word 'haviṣmantah' in the second pada of the first verse, seems to be the symbol on which this vinīyoga rests. The word refers to the 'kusikāśah'^{as} the sacrificers here. The Agnīdhya is normally a Haviryaḡa. Thus the vinīyoga is based on lingaprasāna.

26. 4-6. (D. The Maruts, M. Jagatī, R. Visvāmitra Gāthina)

(1) A. AS (IX.5.5) prescribes the hymn in the Agnimaruta-sastra in the Bṛhaspati-sava.

B. The occurrence of the word 'br̥hat' in 'br̥hadukṣah' in the third pada of the first verse, seems to be the symbol on which the vinīyoga rests, which is based on Līṅgapramāṇa. ~~together with Agat~~

C. The tṛca lauds the might of the Maruts together with Agni and invites them to the sacrifice. The tṛca is thus appropriate in Agnimaruta sastra.

(2) A. SS (X.8.19) prescribes the tṛca in the Vaiśvadeva sastra on the sixth day of the Dasaratra.

B.C. KB (XII.9) cites the tṛca in the above context. The vinīyoga is based on Srutipramāṇa, and the tṛca is appropriate in the context for it praises the Maruts.

(3) A. SS (XIV.3.12) prescribes the tṛca in the Agnimaruta-sastra in the Agnīśadheya performed as Ī an Ekāṇa Somayaga.

B.C. Same as under 26. 1-3 (5) above.

27. 1-3 (D. Agni, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. AS (VII.8.1) and SS (X.12.3) prescribe the tṛca as the stotriya for the Maitravaruna at the third-pressing on the second day ^{of the} sadahas.

B.C. ^{Corresponding} The triplet does not occur in the present context, in the Kauthum or Jaiminiya saktra. The vinīyoga thus seems to rest on some lost sakha of SV.

27. 7-9. (D. Agni, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. AS (IV.10.3) and SS (V.14.11) include the tṛca amongst the verses prescribe for recitation at the bringing forward of Agni and Soma (Agni-somapranyāna) in the Agnistoma.

B. AB (V.4) and EB (IX.5) cite the tree in the above context. The vinīyoga thus, has Srutipramāṇa for its basis..

C. The meaning of the verses is in full accord with the occasion for Agni is spoken of as 'purastād eti māyā', 'adhvareṣu prañiyate' etc.

27. 13-15. (D. Agni, M. Gayatrī, R. Visvāmītra Gāthina)

(1) A. AS (I.2.7) and SS (I.4.9) prescribe the tree in the Sādhni verses in the Darsapurnamāsa īṣṭi.

B.C. SB (I.4.1.29) cites only the first verse of this tree in the context. The vinīyoga is based on lingapramāṇa and the tree is perfect in the context.

37. 8-10. (D. Indra, M. Gayatrī, R. Visvāmītra Gāthina)

(1) A. AS (VII.4.3) prescribes the tree as the anurūpa in the śastra of the Brahmanacchamsin at the midday pressing on the caturvīṃśa day.

B.C. The vinīyoga is based on lingapramāṇa and the tree is appropriate for it agrees with its stotriya in deity, metre etc.

44. 1-3. (D. Indra, M. Brhātī, R. Visvāmītra Gāthina)

(1) A. AS (VI.2.5) prescribes the tree in the Ṣoḍasi-śastra.

B. AB (XVI.3) cites the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. In the Ṣoḍasi-śastra this tree is intertwined with a tree (~~Yāt~~ (VIII.12.25-27) in the uṣṇih metre. On this AB (loc. cit.) remarks --- 'man is connected with the uṣṇih and cattle with Brhātī, thus he connects man with cattle!

45. 1-3. (D. Indra, M. Bṛhatī, R. Visvāmitra Gāthina)

(1) A. SS (IX.5.9) prescribes the trca in the sodasi-sastra to be intertwined with a triplet in uṣṇih (VIII.98.1-3)

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate for it is addressed to Indra. See also, 44.1-3 above.

51. 1-3 (D. Indra, M. Jagatī, R. Visvāmitra)

(1) A. AS (VI.1-2) and SS (IX.2.3) prescribe the trca in the sastra of the Maitravaruna at the third pressing in the ukthya.

B.C. KB (XXX.3) mentions the trca in the above context. The vinīyoga is based on Srutipramāṇa, and the trca is appropriate, for it contains words ukthya-indram.

51. 4-6. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. AS (VIII.6) prescribes the trca in the Niṣkevalya sastra on the Viṣuvant day.

B. AB (XVIII.8) states that the Viṣuvant is like a man and that it is the ^{uktha} uktha of ukthas. Now this trca contains the words 'nṛṇāṃ u tvā nṛtamaṃ' (ṛe 1) and 'ukthaiḥ' which are the symbols for this vinīyoga. The vinīyoga is thus based on lingapramāṇa and the trca is appropriate, and in the Niṣkevalya, for it lauds Indra alone.

(2) A. SS (XIV.3.7) prescribes the trca in the Niṣkevalya sastra in the Agnyādheya performed as a Soma-Ekaha which the sutra prescribes for one who desires priestly lustre. It is to be noted that the Ekaha is not found elsewhere.

B.C. The trca is employed in the present context because of its containing the words brahman brahmani giva indra brahman. The vinīyoga rests on lingapramāṇa.

51. 7-9. (D. Indra, Marutvant, M. Trīṣṭubh, R. Viśvāmitra Gāthina)

(1) A. (VIII.1.14) and SS (X.5.8) prescribe the trca in the Marutvatiya sastra on the fourth day of the Dasaratra.

B. AB (XXII.7) cites the trca on the sixth day of the Prsthya-śadhā but KB (XXII.7) cites it on the fourth day. The vinīyoga is based on Śrutipramāṇa and the trca is appropriate for it invites Indra with the Maruts the Soma-draught.

(2) A. SS (XIV.3.6) prescribes the trca as the Marutvatiya sastra in the Agnyādheya performed as a Soma-Ēkaha.

B.C. Same as under 4-6 (2) above.

51. 10-12. (D. Indra, M. Gayatrī, R. Viśvāmitra Pṛāthina)

(1) A. AS (VI.4.10) and SS (IX.15.1) prescribe the trca as the stotriya in the sastra of the Hotṛ at the third round in the Atiratra.

B. AB (XVI.6) cites the trca for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. Indra here is invoked as rādhānām pate and for 'rādhase' and hence is appropriate as the third round corresponding to the third pressing is for cattle and wealth.

60. 5-7. (D. The Rbhus (with Indra), M. Jagatī, R. Viśvāmitra Gāthina)

(1) A. AS (VII.7.7) employs this trca in the Vaiśvadeva sastra on the fifth day of the Abhiplava śadhā.

B.C. AB (XX.2) commends the whole sukta in the vaiśvadeva sastra. Thus its employment in the sastra is based on Śrutipramāṇa, but why this trca only is selected by AS for the fifth day of the śadhā is not clear.

62. 1-3. (D. Indra-Varuṇa, M. Tristubh, R. Visvāmītra Gāthina)

(1) A. AS (VII.9.2) prescribes the trca for the Maitravaruṇa for inserting in his uktha-sastra before the concluding hymn at the third-pressing in case the Soma is remaining in large ~~an~~ quantity.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate for the uktha-sastra of the Maitravaruṇa is for Indra-varuṇa (AB XXVIII.6)

62. 13-15. (D. Soma, M. Gayātrī, R. Visvāmītra)

(1) A. AS (IV.10.4) and SS (V.14.15) prescribe this trca at the Agniṣomapramāyana in the Agnistoma.

B. AB (V.4) and KB (IX.6) cite the trca in the above context. The vinīyoga is based on Srutipramāṇa.

C. Soma is spoken of as 'ṛtasya yonīḥ sadat (ṛc 13) and sadhastham asadat 915); the Vedī is the 'ṛtasya yonī and sadhastha. The trca is perfect.

62. 16-18. (D. Mitravaruṇau, M. Gayātrī, R. Visvāmītra or Jamadagni)

(1) A. AS (V.10.28) and SS (VII.11.2) prescribe the trca as stotriya for the Maitravaruṇa at the morning-pressing in the Agnistoma.

B.C. AB (XXVII.1) states that the Maitravaruṇa recites for Mitra and Varuṇa at the morning-pressing and the morning-pressing is connected with Agni, whose metre is Gayātrī. KB (XXVIII.10) states that the stotriya triplet for Maitravaruṇa begins with 'a' and is by Visvāmītra. This triplet is in confirmity with these statements. FB (XI.2.3) cites the corresponding trca of SV for the first Ajya-stotra. The vinīyoga is based on Srutipramāṇa and the trca is appropriate.

Maṇḍala IV

15. 1-3. (D. Agni, M. Gayatrī, R. Vamadeva Gautama)

(1) A. AS (III.2.9) and SS (V.16.8) prescribe this triplet to be recited while agni is being carried around in the anima-sacrifice.

B. AB (VI.5) and KB (XXVIII.2) cite the trca in the above context. The vinīyoga is based on Srutipramāṇa.

C. The trca is accords perfectly with the contexts as the ṛcs speak of Agni as 'being carried around in our sacrifice' (1), 'going round the sacrifice' (2), 'crossing over the oblations' (3).

(2) A. AS (IV.13.7) includes the trca in the Gayatrī-part of the Agni-section of the Prataranuvāka in the Agniṣṭoma.

B?C. See under I. 1.

31. 1-3. (D. Indra, M. Gayatrī, R. Vamadeva Gautama)

(1) A. AS (VII.4.2) and SS (VII.22.2) prescribe the trca in the śastra of the Maitravaruna as stotriya at the midday-pressing in the Agniṣṭoma.

B. KB (XXVII.2) cites the trca in the above context. The vinīyoga thus rests on Srutipramāṇa.

C. KB (loc. cit.) states 'The Sāman is for Agni and is performed on Indra verses. This is a pairing, a symbol of generation' and hence the trca in Gayatrī.

32. 1-3. (D. Indra, M. Gayatrī, R. Vamadeva Gautama)

(1) A. SS (IX.12.1) prescribes the trca as stotriya in the śastra of the Maitravaruna at the second round in the Atirātra.

B. PB (X.2.13) cites the corresponding tree of SV for the Saman. The vinīyoga is based on Śrutipramāṇa.

C. Same as under I. 5. 1-3.

42. 8-10. (D. Indra-Varuṇa, M. Triṣṭubh, R. Vamadeva Gautama)

(1) A. SS (XIII.11.14) prescribes the tree in the śastra of the Maitra-varuṇa at the midday-pressing on the sixth day of the Dasaratra.

B.C. The vinīyoga is based on lingapramāṇa and the tree is appropriate for it is addressed to Indra-Varuṇa in Triṣṭubh (cf. AB XXIX.5).

46. 2-4. (D. Indra-Vāyu, M. Gayatri, R. Vamadeva Gautama)

(1) A. SS (XI.9.3) prescribes this tree in the Prauga-śastra on the fifth day of the Abhiplava śadaha.

B.C. The vinīyoga is based on lingapramāṇa. KB (XXI.3) states in the context that ^{the} prauga is to be collected (Samharyah) and that is the symbol of the fifth day.

46. 3-5. (D. Indra-Vāyu, M. Gayatri, R. Vamadeva Gautama)

(1) A. SS (X.6.6) prescribes the tree in the Prauga-śastra on the fifth day of the Prsthya śadaha.

B.C. The vinīyoga is based on lingapramāṇa. KB (XXIII.1) simply states in the context that the Prauga is in Brhati. Thus this prescription of SS goes against KB.

46. 5-7. (D. Indra-Vāyu, M. Gayatri, R. Vamadeva Gautama)

(1) A. AS (VII.12.7) and SS (XI.9.3) include the tree in the Prauga śastra on the fifth day of the Dasaratra and on the sixth day of the Abhiplava śadaha respectively.

B.C. AB (XII.1) cites the tr̥ca in the Prauga on the fifth day of the Pr̥sthya śadaha. The vinīyoga shown by AS is based on Śrutipramāṇa. But KB (XXI.4) states in the context of the sixth day of the Abhiplava that the Prauga is to be collected (Sāmharyah). Therefore the vinīyoga given by SS is based on lingapramāṇa.

47. 2-4. (D? Indra-Vāyu, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. AS (VII.11.22) and SS (I.5.4) prescribe the tr̥ca in the Prauga ~~sha~~ śatra on the fourth day of the Dasaratra.

B.C. AB (XXI.4) cites the tr̥ca in the above context. The vinīyoga is thus based on Śrutipramāṇa and according to AB (loc. cit.) the tr̥ca is appropriate in the context, because it is in Anuṣṭubh, which is a symbol of the fourth day.

56. 5-7. (D. Dyāvapṛthivī, M. Gayatri, R. Vāmadeva Gautama)

(1) A. AS (VIII.11.3) and SS (I.11.8) prescribe the tr̥ca in the Vaiśvadeva śastra on the ninth day of the Dasaratra.

B. AB (XXIV.2) and KB (XXVI.17) cite the tr̥ca in the above context, providing Śrautapramāṇa for the vinīyoga.

C. AB (loc. cit.) traces the symbol of the ninth day in the word 'Susi' (ṛc 1), while KB (loc. cit.) finds the symbol in the word 'abhi' (ṛc 1).

Mandala V

6. 1-5. (D. Agni, M. Pañkti, R. Vasusruta Atreya)

(1) A. SS (III.17.5) prescribes the tr̥ca for paying reverence to the Gārhapatya at the Pitṛyestī in the Sakamedha Parvan.

B.C. KB (V.7) mentions the ^{paying of the} reverence to Gārhapatya in the context but does not mention the ṛc. The ṛc laud Agni and invoke him for cattle-wealth. The employment of the ṛc in the context is based on līṅgapramāṇa and the meaning suits the context. It is to be noted that ĀS (II.10.35) prescribes only one ṛc (viz. V.6.1) in the context.

(2) A. ĀS (VII.8.1) prescribes the trca as the 'anurūpa in the ukthasastra of the Maitravaruna on the sixth day of the Sajahas.

B.C. The vinīyoga is based on līṅgapramāṇa and the trca is appropriate, because it accords with its stotriya V.6.4, 5, 9, in deity metre etc.

14. 1-3. (D. Agni, M. Gāyatrī, R. Sutambara Ātreya)

(1) A. SS (XII.10.9) prescribes the trca as the anurūpa in the ukthasastra of the Maitravaruna on the fourth day of the Dasaratra.

B.C. The vinīyoga is based on līṅgapramāṇa and the trca is appropriate, for it agrees with its stotriya VIII.102.6-8.

24. 1-3. (D. Agni, M. Dvīpadā Virāt, R. Gaupāyana)

(1) A. SS (III.17.5) prescribes the trca in paying reverence to the Gārhapatya in the Pitryeṣṭi.

B.C. Same as under 6. 1-3 above.

25. 1-3. (D. Agni, M. Anuṣṭubh, R. Vasūyasa Ātreya)

(1) A. SS (VII.6.1) prescribes this trca to be recited by the Acchāvaka at the morning-pressing in the Agnistoma, when in the morning-pressing he has been addressed by the Adhvaryu to be seated and to say whatever he has to say in the Agnistoma. ĀS (V.7.2) prescribes only the first ṛc to be recited by him.

B. KB (XVIII.5) cites the trca in the context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the Anuṣṭubh is Gāyatrī which is the metre of Agni for whom is the morning pressing and hence the trca is appropriate . The meaning of the trca accords well with the context, particularly the opening words 'I shall laud Agni to bestow help on you etc.'.

28. 1-3. (D. Agni^M, Trīṣṭubh (1, 3), Jagatī (2), R. Viśvavāra Ātreya)

(1) A. SS (XIV.56.13) prescribes the trca in the Vaiśvadeva śastra in the Agnistut Ekāha.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate, for it is addressed to Agni and also contains the word 'Viśva'.

35. 1-3. (D. Indra, M. Anuṣṭubh, R. Prabhūvasu Āṅgīrasa)

(1) A. AS (VII.8.3) prescribe the trca as the Anurūpa in the uktha-śastra of the Acchāvaka at the third pressing on the fourth day of the Śaḍahas.

B.C. The vinīyoga is based on lingapramāṇa and the trca is appropriate, for it agrees with its stotriya V.39.1-3 in deity etc.

33. 1-3. (D. Indra, M. Anuṣṭubh, R. Bhauṃsa Atri)

(1) A. AS (VII.8.3) and SS (XII.26.2) prescribe the trca as Stotriya in the uktha-śastra of the Acchāvaka on the fourth day and the first chandama day respectively of the Dāśarātra.

B.C. PB (XIV.6, 4, 9) cites the corresponding verses from SV for the third Prāṇa Stotra. Thus the vinīyoga rests on Śrutipramāṇa.

40. 1-3. (D. Indra, M. Uṣṇih, R. Bhauṃsa Atri)

(1) A. AS (VII.10.5) and SS (I.4.5) prescribes the trca in the Praṇa śastra on the third day of the Dāśarātra.

B. AB (XXI.1) cites the trca in the above context. KB (XXII.3) simply states that the Praṇa, is in uṣṇih verses by Atri. The vinīyoga is

based on lingapramāṇa.

C. Both AB and KB hold verses having the same ending appropriate for the third day. This tṛca has the refrain 'Vṛṣamindra Vṛṣabhir Vṛtrahantama' Hence it is appropriate.

51. 1-3. (D. Agni with The visvedevāś, M. Anuṣṭubh, R. Svasti Ātreya)

(1) A. SS (XIV.52.5) prescribes the tṛca to the Visvedevas in the Prauga-sastra in the Agniṣṭut Ekāṇa.

B.C. The vinīyoga is based on lingapramāṇa and the tṛca is appropriate for it invokes Agni with the Visvedevas to come to the Soma-draught.

~~2*. @? ?*~~
51. 4,6,7. (D. Indra and Vayu, ^{M.} ~~Gayatri~~ (4), Gayatri (4), uṣṇih (6, 7), R.

Svasti Ātreya)

(1) A. SS (X.4.5) prescribes the tṛcas formed by these three verses to Indra and Vayu, in the Prauga sastra on the third day of the Dasaratra. AS (VII.10.5) on the other hand forms a triplet by repeating either rc 6 or 7 and thus excludes rc 4, which is in Gayatri, from the tṛca.

B. AB (XXI.1) cites only rc 6 and 7 in the context. The vinīyoga of these rc 6 is thus based on Srutipramāṇa. KB (XXII.3) simply states that the Prauga is in uṣṇih by Ātri.

C. AB (loc. cit.) ~~is based on the~~ states that which has similar endings is a symbol of the third day. These rc 6, 7 have the words 'abhi' Prayah' at the end and hence are appropriate for the third day.

51. 8-10. (D. The Visvedevas, M. Uṣṇih, R. Svasti Ātreya)

(1) A. AS (VII.10.5) and SS (X.4.5) prescribe the tṛca in the Prauga sastra on the third day of the Dasaratra.

B.C. Same as under (1) above. The three verses end in 'Sutā rana'.

51. 11-13. (D. The Visvedevas, M. Jagatī or Tristubh, R. Svastī Ātreya)

(1) A. AS (VIII.1.23) prescribes the trca in the Prauga-sastra on the sixth day of the Prsthya sadaha.

B.C. AB (XXII. 7) prescribes the res by Parucchepa, but also states that one of the symbols of the sixth day is that the name of the deity be mentioned in the last Pada. This symbol is present in this trca. The viniyoga is based on lingapramāṇa.

65. 1-3. (D. Mitra Varuṇa, M. Anuṣṭubh, R. Ratahavya Ātreya)

(1) A. SS (X.V.4) prescribes the trca in the Prauga-sastra on the fourth day of the Dasaratra. AS (VII.11.22) has 66.1-3 instead.

B. KB (XXII.7) simply states 'the Prauga is in Anuṣṭubh verses'. The res contain the name of the deity and are Anuṣṭubh. The viniyoga is based on lingapramāṇa.

C. According to KB (loc. cit.) the fourth day is connected with the Anuṣṭubh and hence the verses are appropriate.

66. 1-3. (D. Mitra and Varuṇa, M. Anuṣṭubh, R. Ratahavya Ātreya)

(1) A. AS (VII.11.22) prescribes the trca in the Prauga-sastra on the fourth day of the Prsthya sadaha.

B. AB (XXI.4) cites the trca in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) the trca is appropriate in the context, as it is in Anuṣṭubh, which is a symbol of the fourth day.

68. 1-3. (D. Mitra Varuṇa, M. Gayatrī, R. Yajata Ātreya)

(1) A. SS (XII.1.3) prescribes the tr̥ca as the stotriya in the uktha-sastra the Maitravaruṇa on the seventh day of the Dasaratra.

B. PB (XIV.2.4) prescribes the corresponding tr̥ca of SV for the stotra in the context and hence this vinīyoga is based on Śrutipramāṇa.

C. The tr̥ca is addressed to Mitra and Varuṇa and thus is appropriate for the Maitravaruṇa.

70. 1-3. (D. Mitra Varuṇa, M. Gayatrī, R. Urucakri Ātreya)

(1) A. AS (VII.2.2) and SS (XII.1.3) prescribe the tr̥ca as the Stotriya in the uktha-sastra of the Maitravaruṇa on the Caturvimsa day and on the fifth day of the Dasaratra respectively.

B. PB (XIII.2.4) cites the tr̥ca for the Stotra in the context. The vinīyoga is based on Śrutipramāṇa.

C. The tr̥ca is addressed to Mitra and Varuṇa and is thus appropriate for the Maitravaruṇa.

78. 1-3. (D. The Asvins, M. Uṣṇih, R. Saptavadhri Ātreya)

(1) A. AS (IV.15.2) prescribes the tr̥ca in the uṣṇih-part of the Asvina-section of the Prataranuvāka in the Agnistoma.

B.C. See under I. 1.

(2) A. AS (VII.10.5) and SS (I.4.5) prescribes the tr̥ca in the Prāṇa-sastra on the third day of the Dasaratra.

B. AB (XXI.1) cites the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tr̥ca is appropriate in the context for its two verses have the same ending (viz. 'hamsāviva patatam ā sūtā upa').

82. 1-3. (D? Savitr, M. Anuṣṭubh (1), Gayatri (2,3,4,6), R. ^{v-v}Syānas ^{va}Ātreya)

(1) A. [/]AS (V.18.5) and ^{//}SS (VIII.3.8) prescribe these trcas as the Pratipat and the anucara triplets the Vaiśvadeva-sastra in the Agnistoma.

B.C. AB (XIII.5) and KB (XVI.3) state that the opening and the sequel trcas of the Vaiśvadeva-sastra are Savitr's KB (loc. cit.) cites the trcas in the context. The viniyoga is thus based on Śrutipramāṇa. ¶

Mandala VI

7. 1-3. (D. Agni Vaiśvanara, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. [/]AS (VIII.6.23) and ^{//}SS (XI.14.35) prescribe the trca as the Stotriya in the Agnimaruta sastra on the Viśuvant day.

B.C. HB (OV.6.18) prescribes the corresponding trca from SV for the Agnistoma saman. The viniyoga is based on Śrutipramāṇa and the trca is appropriate in the context for it is in praise of Agni.

15. 7-9. (D. Agni Jātavedas M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. [/]AS (VIII.12.24) prescribes the trca in the Agnimaruta-sastra on the tenth day of the Dasaratra.

B.C. The res of the triplet contain the name of the deity Agni-Jātavedas hence the viniyoga is based on liṅgapramāṇa and the trca is suitable in the context.

(2) A. ^{//}SS (XIV.3.12) prescribes the trca in the Agnimaruta-sastra in the Agnyahoya performed as a Soma Ekaha.

B.C. Same as under (1) above.

15. 13-15. (D. Agni Jāṭavedas, M. Tristubh (13, 14), Sakvarē (15), R.Bharadvāja Barhaspatya)

(1) A. AS (VIII.8.6) and SS (X.6.19) prescribe the tṛca on the fifth day in the Agnimaruta-sastra on the fifth day of the Vyūḍha type of the Dasaratra.

B. AB (XXII.3) and KB (XXIII.3) cite the tṛca in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to AB and KB (loc. cit.) the tṛca is appropriate for it contains an addition (Sakvari being the metre of rc 15) which is a symbol of the fifth day.

16. 1-3. (D. Agni, M. Gayatrī, R. Bharadvāja Barhaspatya)

⁴⁻⁶(1) A. AS (VIII.7.11) and SS (XI.15.14) prescribe these tṛcas as the Stotriya and the anurūpa respectively of the Agnimaruta-sastra in the Viśvajit.

B.C. The vinīyoga of the Stotriya is based on Srutipramāṇa and of the anurūpa on the Lingapramāṇa.

16. 10-12. (D. Agni, M. Gayatrī, R. Bharadvāja Barhaspatya)

(1) A. AS (I.2.7) and SS (I.4.8) include these three verses amongst the Sāṃdhenīs in the Darsapramāṇa.

B. SB (I.4.1.7, 8, 22) cites the verses in the above context. The vinīyoga is based on Srutipramāṇa.

C. The res invoke Agni to be seated in the sacrifice and rc 11 speaks of making Agni strong with fuel and gṛta. The res are appropriate in the context.

16. 18-15. (D. Agni, M. Gayatrī, R. Bharadvāja Barhaspatya)

(1) A. AS (II.16.2) and SS (III.15.17) include these three res amongst those which are recited while fire is being churned for the Sacrifice in the Valavadeva-parvan.

B. AB (III.5) and KB (VIII.1) cite the res for the above purpose in the context of the Atithyestī in the Agnistoma.

C. 'Atharvan churned you out, O Agni, of the lotus' says ṛc 13.

As these ṛcs refer to the churning of the fire, they are appropriate in the context.

16-18, 19-21. (D. Agni, M. Gayatrī, R. Bharadvāj Bārhaspatya)

(1) A. AS (VI.1.2) and SS (IX.2.2) prescribe these tṛcas as the Stotriya and Anurūpa for the Maitravaruna at the third-pressing in the Ukthya.

B. PB (XI.11.1) cites the corresponding tṛca of SV for the Sakama-sva chant,. The vinīyoga of the stotriya is based on Srutipramāṇa and of the anurūpa on Līṅgapramāṇa.

C. As the chant is for Agni and these tṛcas laud Agni, they are appropriate in the context.

42. 1-3. (D. Indra, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. SS (X.6.14) prescribes the triplet as the anurūpa in the Niṣkevalya-sastra on the fifth day of the Dasaratra.

B. KB (XXIII.2) cites the tṛca in the above context. The vinīyoga is based on Srutipramāṇa.

C. KB (loc. cit.) praises these verses as having given strength to Indra to kill vṛtra. The tṛca agrees with its stotriya in deity etc. and is, therefore, appropriate.

44. 1-3. (D. Indra, M. Anuṣṭubh, R. Saṃyu Bārhaspatya)

4-6

(1) A.B.C. Same as under 42. 1-3.

44. 7-9. (D. Indra, M. Virāj, R. Saṃyu Bārhaspatya)

(1) A. SS (VIII.6.11) prescribes the tṛca in the Āgnimāruta-sastra in the Agnistoma.

B. KB (XVI.8) simply states in the context 'akṣarapañktayah saṃsati'
Hence the vinīyoga is based on Līṅgapramāṇa.

C. KB (loc. cit.) justifies the inclusion of the trca in the sastra by stating pasavova/akṣarapāṅktayah paśunamēvāptya/atho prāṇāpānau va akṣarapāṅktayah prāṇāpāṇāveva tadātman dhatte' tho 'sastrasyaiva sendratāyai'.

47. 1-3. (D. Soma (With Indra), M. Tristubh, R. Garga Bhāradvāja)

(1) A. SS (VIII.6.14) prescribes the triplet in the Agnimaruta-sastra in the Agnistoma.

B. KB (XVI.8) cites the res (not specifying whether three or four are to be recited) in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) justifying the inclusion of these res in the sastra, states -- 'Somamevaitābhirindrāya svedayaty atho devaloko vā indrah pitṛloko yamo devalokameva t[at pitṛlokād abhyutkrānti'. It is to be noted that these verses follow the three addressed to Yama.

51. 13-15. (D. The Visvedevas, M. Uṣṇih, R. Rjishvan Bhāradvāja)

(1) A. AS (VI.11.22) includes the trca in the Praūga sastra on the fourth day of the Dāśaratra. SS (X.5.4) on the other hand, has the trca made up of the res 13, 15, 16 in the context.

B. AB (XXI.4) cites the trca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the trca is appropriate, for it has the word 'apa' which is a symbol of the day. But it is to be noted that the other trcas in the sastra are in Anuṣṭubh and AB (loc. cit.) praises Anuṣṭubh in the context. This trca is uṣṇih, rc 16 is Anuṣṭubh and thus the trca as taken by SS (X.5.4), partially accords with the remarks of AB.

52. 7-9. (D. The Visvedevas, M. Gayatrī, R. Rjīśvan Bhāradvāja)

(1) A. SS (X.11.8 and XI.9.3) prescribes the tree in the Prauga-sastra on the ninth day of the Dasaratra and on the sixth day of the Abhiplava sadaha respectively.

B.C. KB (XXVI.17) cites the hymn for the above purpose in the context of the ninth day and KB (XXI.4) dealing with the sixth day of the Abhiplava Sadaha simply states that the Prauga is to be gathered together. The tree has the symbol of the sixth ~~day~~ and the ninth days viz. 'a'. Hence the viniyoga is based on both the Śruti and linga pramāṇas and the tree is appropriate.

60. 4-6, 7-9. (D. Indra and Agni, M. Gayatrī, R. Bhāradvāja Bārhaspatya)

(1) A. AS (VII.2.4) prescribes these trees as the stotriyas for the Acchāvaka at the morning pressing on the third and the fifth days, while SS (XII.1.5) prescribes these trees for the same purpose on the fourth and the eighth days (4-6) and on the fifth day (7-9) of the Dasaratra.

B.C. FB (XII.2.8 and XIV.2.8) cites the corresponding tree of SV for the fourth Ājya-stotra. The viniyoga is based on Śrutipramāṇa and the tree is appropriate in the context, for the Acchāvaka recites for Indra and Agni at the morning-pressing.

60. 10-12. (D. Indra and Agni, M. Gayatrī, R. Bhāradvāja Bārhaspatya)

(1) A. SS (XII.1.5) prescribes the tree as the stotriya for the Acchāvaka on the tenth day of the Dasaratra.

B.C. Same as under 60. 4-6, 7-9 above.

61. 1-3. (D. Sarasvatī, M. Jagatī, R. Bhāradvāja Bārhaspatya)

(1) A. AS (VIII.1.12) and SS (I.5.4 and I.6.6) prescribe their tree in the Prauga-sastra on the sixth day of the Prathya sadaha and on the fourth and fifth days of the Dasaratra respectively.

B.C. AB (XXII.7) cites the trca in the context shown by AS (loc. cit.). KB (XXII.7) and XXIII.1) dealing with the fourth and the fifth days of the prsthya sadaha simply say that the Prauga is in Anustubh (fourth day) and in Brhati (fifth day). This trca is in Jagati, which being a symbol of cattle is suitable for the fifth day. The viniyoga in the Prauga sastra, however, is based on Srutipramāṇa, AB (loc. cit.) being the Sruti.

61. 10-12. (D. Sarasvatī, M. Gayatrī, R. Bharadvāja Bārhaspatya)

(1) A. AS (VII.10.5) prescribes the trca in the Prauga-sastra on the third day of the Dasaratra.

Exxst. KB (X.4.5; X.8.4 and XI.6.2) prescribe the trca for the same purpose on the third and the sixth days of the Dasaratra and the third day of the Abhiplava sadaha, but SS does not mention this prescription.

B.C. AB (XXI.1) cites the trca in the Prauga sastra on the third day of the Prsthya sadaha. Thus the viniyoga of the trca in the Prauga sastra Thus the viniyoga of the trca in the Prauga-sastra on the third (and the sixth which is identical with the third) day is based on Srutipramāṇa.

70. 1-3. (D. Dyāvaprthivī, M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. AS (VII.7.7) and SS (X.4.14) prescribe the trca in the Vaiśvadeva sastra on the fifth day of the Abhiplava sadaha and the third day of the Dasaratra respectively.

B.C. KB (XXI.3 and XXII.5) prescribe the trca in the Vaiśvadeva-sastra on the fifth day of the Abhiplava and the third day of the Prsthya Sadaha respectively. Thus the viniyoga is based on Srutipramāṇa.

70. 4-6. (D. Dyāvaprthivī, M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. AS (VII.7.2) and SS (XI.6.5) prescribe the trca in the

Vaiśvadeva-sastra on the third day of the Abhiplava Sadaha.

B.C. AB (XXI.2) and KB (XX.4) cite the trca in the above context. The vinīyoga is based on Srutipramāṇa and the trca is appropriate for it contains the symbol of the third day.

71. 1-3. (D. Savitr̥, M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. AS (VII.4.12) and SS (X.4.14) prescribe the trca in the Vaiśvadeva-sastra on the caturvīṃśa day and on the third day of the Dasaratra respectively.

B.C. AB (XX.4) cites the trca on the second day of the Prsthya sadaha and KB (XX.4) on the third day of the Abhiplava sadaha. The vinīyoga is based on this Srutipramāṇa and the trca is appropriate, for it contains the symbol of the third day.

71. 4-6. (D. Savitr̥, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. AS (VIII.8.6) and SS (X.6.18) prescribe the trca in the Vaiśvadeva-sastra on the fifth day of the Dasaratra, if it is of the Vyūḍha type.

B. AB (XXII.3) and KB (XXIII.3) cite the trca in the above context. The vinīyoga is based on Srutipramāṇa the trca is appropriate, for it contains the symbol of the fifth day in the 'ut' (ṛc 4)

Maṇḍala VII

1. 1-5. (D. Agni, M. Virāj, R. Vasiṣṭha Maitravaruni)

(1) A. AS (VIII.12.2) and SS (X.12.8) prescribe the trca in the Prataranuvaka on the tenth day (which is called the Avivakya day) of the Dasaratra, instead of the normal Anustubh verses.

B.C. KB (XXVII.1) states in the context 'Virājas tatrāmbhūyat'.

The vinīyoga is based on lingapramāṇa.

(2) A. AS (VIII.12.26) and SS (X.13.20) prescribe the trca as the stotriya in the Āgnimāruta-sastra on the tenth day (Avivakya day) of the Dasaratra.

B. KB (XXVII.2) states in the context 'Virātsuvāmadevyam agnistoma-sāma bhavati' and PB (XV.12.1) cites the corresponding triplet of the SV for the Sāman. Hence the viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the trca is appropriate in the context for the virāj is food and prosperity.

15. 1-3. (D. Agni, M. Gayatrī, R. Vasistha Maitravaruni)

(1) A. AS (IV.8.5) and SS (V.11.1) prescribe the three rcs as the Sāmidhenis at the forenoon upasad in the Agnistoma.

B. AB (IV.8) and SS (VIII.8) cite the trca for the same purpose . The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) praise the trca in the context for Agni is described as 'upasadya' (rc 1) which accords with the context.

17. 1-3. (D. Agni, M. Tristubh Dvīpadā, R. Vasistha Maitravaruni)

(1) A. AS (VIII.2.3) and SS (XII.11.4) prescribe the trca as the anurūpa for the Maitravaruna at the third-pressing on the sixth day of the Dasaratra.

B.C. The viniyoga is based on lingapramāṇa and the trca agrees with its stotriya V.24.1-3 in metre only.

22. 1-3, 4-6. (D. Indra, M. Virāj, R. Vasistha Maitravaruni)

(1) A. AS (VII.11.2) and SS (X.5.9) prescribe these two trcas as the stotriya and the anurūpa in the Niskevalya-sastra on the fourth day of the Dasaratra.

B. AB (XXI.4) cites the tree in the context. The vinīyoga is based on Srutipramāṇa.

C. AB (loc. cit.) states that the tree, being in Virāj are appropriate on the fourth day, as the metre is a symbol of this day.

27. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitravaruni)

(1) A. SS (X.11.5) prescribes the tree in the Prauga-sastra on the ninth day of the Dasaratra.

B. KB (XXVI.15) cites the tree in the above context and therefore is the Srutipramāṇa for the vinīyoga.

C. According to KB (loc. cit.), the tree is appropriate for it contains the word 'paryah' which denoting the highest, is a symbol of the ~~ninth day~~ ninth day.

28. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitravaruni)

(1) A. AS (VIII.10.1) prescribes the tree in the Prauga sastra on the eighth day of the Dasaratra.

B.C. AB (XXIII.3) cites the tree for the same purpose. The vinīyoga is based on this Srutipramāṇa. The tree invokes Indra and is thus appropriate in the context.

29. 1-3. (D. Indra, M. Triṣṭubh, R. Vasiṣṭha Maitravaruni)

(1) A. AS (VIII.11.1) and SS (X.10.4) prescribe the tree in the Prauga sastra on the ninth and eighth day respectively of the Dasaratra.

B. AB (XXIV.1) and KB (XXVI.11) cite the tree in the contexts given by AS and SS respectively. Thus both the vinīyogas are based on Srutipramāṇa.

C. According AB (loc. cit.) the tree is appropriate for the ninth day as it contains the word 'okah' and according to KB (loc. cit.) the tree is

suitable on the eighth day as it contains the idea of 'begun' (abhyarabdhavatī) in 'Brahman vīra Brahmakṛtim juṣaṇah' (rc 2).

30. 1-3. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.9.2) and SS (X.9.4) prescribe the tṛca in the Prauga-
Sastra on the seventh day of the Dasaratra.

B. AB (XXIII.1) and KB (XXV.2) cite the tṛca for the same purpose and are thus the śrutipramāṇa for the vinīyoga.

C. According to AB (loc. cit.) the tṛca is appropriate as it contains the 'a' which is a symbol of the day while according to KB (loc. cit.) the word 'Sūrya' (rc 2) is the symbol of the day.

31. 1-3. (D. Indra, M. Gayatrī, R. Vasistha Maitravaruni)

(1) A. AS (VI.4.10) and SS (IX.3.1) prescribe the tṛca as the Stotriya for the Maitravaruna at the first round in the Atiratra.

B. PB (IX.2.2) cites the corresponding triplet of SV for the Sāman in the context. Thus the vinīyoga is based on Śrutipramāṇa.

C. The tṛca being in Gayatrī is appropriate at the first round as it corresponds to the morning-pressing.

31.4-6. (D. Indra, M. Gayatrī, R. Vasistha Maitravaruni)

(1) A. AS (VI.4.10) prescribes the tṛca as the stotriya for the Brahmanācchamsin at the first round in the Atiratra.

B.C. The vinīyoga is based on Śrutipramāṇa and it is appropriate in the context for the recitations in the night-rounds are for Indra (vide AB XVI.5).

31. 10-12. (D. Indra, M. Viraj, R. Vasistha Maitravaruni)

(1) A. AS (VII.11.32.) and SS (XII.3.8) prescribe the tṛca as one of the two śilpa tṛcas which are to be inserted in the Sastra of the Maitravaruna

at the midday-pressing on the fourth day in the Dasaratra.

B.C. AB (XXIX.3) and KB (XXIX.5) state that a trca in Virāj is inserted on the fourth day. KB (loc. cit.) names these insertions as silpa-trcas. The viniyoga is based on lingapramāṇa.

43. 1-3. (D. The Visvedevas, M. Tristubh, R. Vasistha Maitrā-varuṇi)

(1) A. AS (VIII.9.2) and SS (X.9.4) prescribe the trca in the Prauga-sastra on the seventh day of the Dasaratra.

B. AB (XXIII.1) and KB (XXVI.8) cite the trca in the above context. The viniyoga is based on Srutipramāṇa.

C. According to both the Brahmanas the triplet is appropriate for it has 'Pra', which is a symbol of the seventh day.

61. 1-3. (D. Mitra and Varuna, M. Tristubh, R. Vasistha Maitravaruna)

(1) A. SS (X.9.4) prescribes the trca in the Prauga-sastra on the seventh day of the Dasaratra.

B. KB (XXV.2) cites the trca for the same purpose. The viniyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.) the trca is appropriate as it contains the word 'Surya' (ṛc 1), which is a symbol of the day.

64. 1-3. (D. Mitra Varuna, M. Tristubh, R. Vasistha Maitravaruna)

(1) A. AS (VIII.11.1) and SS (X.11.5) prescribe the trca in the Prauga-sastra on the ninth day of the Dasaratra.

B. AB (XXIV.1) and KB (XXVI.15) cite the trca in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.) the trca is appropriate for it contains the word 'ksayanta' which is a symbol of the

65. 1-3. (D. Mitra Varuṇa, M. Triṣṭubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. AS (VIII.10.1) and SS (X.10.4) prescribe the trca in the Prauga-sastra on the eighth day of the Dasaratra.

B. AB (XXIII.3) and KB (XXVI.11) cite the trca in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the triplet is appropriate for it is addressed to two deities and this is a symbol of the eighth day.

66. 1-3. (D. Mitra Varuṇa, M. Gayatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. SS (X 11.1.3) prescribes the trca as the Stotriya in the sastra of the Maitrāvaruṇa at the morning-pressing on the ninth day of the Dasaratra.

B.C. The viniyoga is based on Śrutipramāṇa and the trca is appropriate for the sastra of the Maitrāvaruṇa is for Mitra-Varuṇa at the morning pressing.

66. 4-6. (D. Mitra-Varuṇa, M. Gayatrī, R. Vasiṣṭha, Maitrāvaruṇi)

(1) A. SS (XII.1.3) prescribes the trca as the stotriya in the sastra of the Maitrāvaruṇa at the morning-pressing on the eighth day of the Dasaratra.

B.C. Same as under 66. 1-3 above.

66. 7-9. (D. Mitra-Varuṇa, M. Gayatrī, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. SS (XII.1.3) prescribe the trca as the stotriya in the sastra of the Maitrāvaruṇa at the morning-pressing on the sixth day of the Dasaratra.

B.C. Same as under 66. 1-3 above.

(2) A. ĀS (VII.2.2) prescribes the tr̥ca as the concluding one (paryāsa) in the śastra of the Maitrāvaruṇa at the morning-pressing on the Caturvīṃśa day.

B.C. The vinīyoga is based on līṅapramāṇa and the tr̥ca is appropriate in the context for the śastra of the Maitrāvaruṇa at the morning-pressing is for Mitra-Varuṇa.

(3) A. ŚS (XI.9.3) prescribes the tr̥ca in the Praūga-śastra on the sixth day of the Abhiplava śadaha.

B.C. KB (XXI.4) simply remarks that the Prauga is to be gathered together. The vinīyoga is thus based on līṅapramāṇa.

66. 10-12. (D. Mitra Varuṇa, M. Br̥hatī, R. Vasistha Maitrāvaruṇi)

(1) A. ĀS (VII.12.7) prescribes the tr̥ca in the Praūga-śastra on the fifth day of the Dasarātra.

B. AB (XXII.1) cites the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the tr̥ca is appropriate, for it is in Br̥hatī, which is a symbol of the fifth day.

70. 1-3. (D. The Asvins, M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. ĀS (VIII.11.1) and SS (X.11.5) prescribe the tr̥ca in the Praūga-śastra on the ninth day of the Dasarātra.

B. AB (XXIV.1) and KB (XXVI.15) cite the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB and KB (loc. cit.) the tr̥ca is appropriate for it contains the word 'gatam' (re 1), which is a symbol of the ninth day.

72. 1-3. (D. The Asvina^S, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.9.2) and SS (X.9.4) prescribe the trea in the Prauga sastra on the seventh day of the Dasaratra.

B. AB (XXIII.1) and KB (XXVI.8) cite the trea in the above context. The viniyoga is based on Srutipramana.

C. Both the Brahmanas state that the trea is appropriate for it contains 'a' which is a symbol of the seventh day.

74. 1-3. (D. The Asvins, M. Brhati, R. Vasistha Maitravaruni)

(1) A. AS (VII.12.7) and SS (X.6.6.) prescribe the trea in the Prauga-sastra on the fifth day of the Dasaratra.

B. AB (XXII.1) cites the trea in the above context. KB (XXIII.1) simply states that the Prauga (on this day) is in Brhati.

The viniyoga is based on Srutipramana.

C. Both the Brahmanas state that Brhati is the symbol of prosperity and hence a symbol of the fifth day.

90. 1-3. (D. Vayu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.11.1) and SS (X.9.4) prescribe the trea in the Prauga-sastra on the ninth and the seventh day respectively of the Dasaratra.

B. AB (XXIV.1) cites the trea in the Prauga sastra on the ninth day, while KB (XXVI.8) cites it in the Prauga-sastra on the seventh day. Thus both the viniyogas are based on Srutipramana.

90. 5-7. (D. Indra and Vayu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.11.1) and SS (X.9.4) prescribe the trea in the Prauga-sastra on the ninth and the seventh days respectively of the Dasaratra.

B.C. Same as under 90. 1-3 above.

94. 1-3. (D. Indra and Agni, M. Gāyatrī, R. Vasistha Maitravaruṇi)

(1) A. ŚŚ (XII.1.5) prescribes the tr̥ca as the stotriya in the śastra of the Acchāvaka at the morning-pressing on the third and the seventh days of the Daśarātra.

B.C. The viniyoga is based on Srutipramāṇa and the tr̥ca is appropriate in the context, for the śastra of the Acchāvaka at the morning-pressing is for Indrāgnī.

94. 4-6. (D. Indra-Agni, M. Gāyatrī, R. Vasistha Maitravaruṇi)

(1) A. ŚŚ (XII.1.5) prescribes the tr̥ca as the Stotriya in the śastra for the Acchāvaka at the morning-pressing on the second and the ninth days of the Daśarātra. ĀŚ (VII.2.4) prescribes the tr̥ca as stotriya for the Acchāvaka at the morning-pressing on the Cattervimsā-day.

B.C. Same as under 94. 1-3 above.

94. 7-9. (D. Indra Agni, M. Gāyatrī, R. Vasistha Maitravaruṇi)

(1) A. ŚŚ (XII.2.8) prescribes, the tr̥ca as the concluding one (Paryāsa) in the śastra of the Acchāvaka at the morning-pressing in the Daśarātra.

B.C. The viniyoga is based on lingapramāṇa and the tr̥ca is appropriate in the context, for the recitation of the Acchāvaka at the morning pressing is for Indrāgnī.

95. 1-3. (D. Sarasvatī, M. Tristubh, M. Vasistha Maitravaruṇi)

(1) A. ĀŚ (VIII.9.2) and ŚŚ (I.9.4) prescribe the tr̥ca in the Prañga-śastra on the seventh day of the Daśarātra.

B. AB (XXIII.1) and KB (XXVI.8) cite the tr̥ca for the same purpose. The viniyoga is based on Srutipramāṇa.

C. According to both the Brāhmanas the tr̥ca is appropriate for it contains 'Pra' (ṛc 1), which is a symbol of the seventh day.

(2) A. ŚŚ (X.11.5) prescribes the tr̥ca in the Praūga-sastra on the ninth day of the Dasarātra.

B. KB (XXVI.15) cites the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the tr̥ca suits the ninth day as it contains a repetition in 'Prabābadhāna' and repetition is a symbol of the ninth day.

95. 4-6. (D. Sarasvatī, M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. AS (VIII.10.1) and ŚŚ (X.10.4) prescribe the tr̥ca in the Praūga-sastra on the eighth day of the Dasarātra.

B. AB (XXIII.5) and KB (XXVI.11) cite the tr̥ca for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the word 'uttara' (ṛc 4) and according to KB (loc. cit.) 'Vardha' (ṛc 6) are the symbols of the day.

96. 1-5. (D. Sarasvatī, M. Br̥hatī, R. Vasistha Maitrāvaruṇi)

(1) A. AS (VII.12.7) prescribes the tr̥ca in the Praūga-sastra on the fifth day of the Dasarātra.

B. AB (XXII.1) cites the tr̥ca for the same purpose in the context of the pr̥thya sadaha. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tr̥ca is appropriate in the context for it is in Br̥hatī, which is a symbol of the fifth day.

Maṇḍala VIII

1. 24-26. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀS (VII.4.3) prescribe the tr̥ca as the stotriya in the śastra of the Brāhmaṇacchamsin at the midday-pressing on the Caturvīṣa day.

B.C. The vinīyoga is based on Śrutipramāṇa and the tr̥ca is appropriate in the context for the recitations of the midday-pressing are for Indra.

1. 29-31. (D. Indra, M. Bṛhatī, R. Medhātithi Kāṇva)

(1) A. ĀS (VII.4.3) prescribes this tr̥ca as the Anurūpa in the śastra of the Brāhmaṇacchamsin at the midday-pressing on the Caturvīṣa-day.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca is appropriate for it fully accords with its stotriya VIII.1.24-26 in deity, metre Rsi and contents.

2. 1-3. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (V.14.4) and SS (VII.19.9) prescribe the tr̥ca as the Anucara (following the opening triplet), in the Marutvatiya-śastra in the Agniṣṭoma.

B. KB (XV.2) cites the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states in the context Gāyatrīḥ sāṃsatīprāṇo vai gāyatrīḥ prāṇāⁿeva tadātman dhatte and again, *sutavān pītavān pavamānoktham by etad.

(2) A. ĀS (VI.4.10) and SS (IX.14.1) prescribe the tr̥ca as the stotriya in the śastra of the Brāhmaṇacchamsin and the Achāvaka respectively at the second round in the Atirātra.

B. AB (XVI.6) cites the trca in the context given by AS (loc. cit.) PB (IX.2.16) cites the corresponding triplet from SV ^{from} the stotra of the Acchāvāka in the context. Thus both the vinīyogas are based on Srutipramāṇa.

C. AB (loc. cit.) states that by reciting this (and the two other trcas cited with it) the night gets Pavamānas and becomes equal to the day rite.

(3) A. AS (VII.11.24) prescribes this trca as the anucara in the Marutavatiya śastra on the fourth day in the Daśarātra.

B. AB (XXI.4) cites the trca in the above context. The vinīyoga is based on Srutipramāṇa.

C. The trca is addressed to Indra and is thus appropriate in the context.

(4) A. SS (XVII.9.3) prescribes the trca as the anucara ~~in~~ in the Marutvatiya-śastra in the Mahāvratā.

B. A. (4.2.1.1) cites the trca for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. Same as under (3) above.

2. 4-6. (D. Indra, M. Gayatrī, R. Medhatithi Kāṇva)

(1) A. AS (VII.12.9) and SS (I.3.6) prescribe the trca as the anucara in the Marutvatiya-śastra on the fifth ~~and~~ the second day respectively of the Daśarātra.

B.C. AB (XX.3 and XXII.1) cites the trca in the above context of the second as well as the fifth days. B (XX.3) cites the trca in the context of second day. The fifth day follows the pattern of the second day. The vinīyoga is based on Srutipramāṇa. According to AB and KB (loc. cit.) the word 'antar' (re 1) is the symbol of the second day.

2. 7-9. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (VII.10.8 § and SS (X.4.6) prescribe the tr̥ca as the anucara in the Marutvatīya śastra on the third day of the Daśarātra.

B.C. AB (XXI.1, XXII.7 and SSIV.1) cite the tr̥ca in the Marutvatīya śastra on the third, the sixth and the ninth days respectively KB (XX.4) cites it on the third day. The third, the sixth and the ninth days have much in common. The vinīyoga is based on Śrutipramāṇa ~~the symbol of~~ (rc 1) According both the Brāhmaṇas trayaḥ is the symbol of these days.

2. 13-15. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (VIII.1.16) and SS (X.8.7) prescribe the tr̥ca as the anurūpa in the Niskevalya-śastra on the sixth day of the Daśarātra in case the Pr̥ṣṭha stoma is chanted on Raivata Sāman.

B. AB (XXII.7) and KB (XXIII.7) cite the tr̥ca for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tr̥ca is appropriate as it contains the word 'revān' (rc 1) which is a symbol of the sixth day.

2. 16-18. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (VI.4.10) and SS (IX.9.1) prescribe the tr̥ca as the stotriya in the Śastra of the Brāhmaṇacchamsin at the first round in the Atirātra.

B.C. PB (IX.2.5) cites the corresponding triplet from SV for the sāman in the context. The vinīyoga is based on Śrutipramāṇa and the tr̥ca is appropriate, for it is in praise of Indra.

2. 25-27. (C. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. SS (IX.19.2) prescribes the tr̥ca as the stotriya for the Aechāvaka at the first round in the Atirātra which forms a part of an Ahina Somayāga.

B.C. Ārṣeyakalpa (VI.1) prescribes the corresponding verses from

SV for the chant in the context. The vinīyoga is thus based on Śrutipramāṇa.

3. 1-3.43 (D. Indra, M. Br̥hatī, R. Medhātithi Kāṇva)

(1) A. AS (VII.12.7) prescribes the tr̥ca in the Prauga śastra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the tr̥ca is appropriate, for it is in Br̥hatī which is a symbol of the fifth day.

6. 1-3. (D. Indra, M. Gāyatrī, R. Vatsa Kāṇva)

(1) A. AS (VI.4.10) and SS (IX.15.1) prescribe the tr̥cas the anurūpa for the śastra of the Hotṛ at the third round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca is appropriate in the context, for it agrees with its stotriya III.51.10-12 in deity, metre and contents.

(2) A. AS (IX.11.16) prescribes the tr̥ca as the anurūpa for the extra-uktha of the Brāhmaṇacchamsin in the Āptoryāman.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca is appropriate in the context, for it accords with its stotriya VIII.93.7-9 in deity, metre and contents.

(3) A. SS (XII.1.4) prescribes the tr̥ca as the stotriya for the Brāhmaṇacchamsin on the ninth day of the Daśarātra.

B.C. The vinīyoga is based on Śrutipramāṇa and the tr̥ca is appropriate for it is addressed to Indra.

6. 7-9. (D. Indra, M. Gayatrī, R. Vatsa Kāṇva)

(1) A. ĀS (VII.8.1) prescribes the tr̥ca as the anurūpa in uktha-sastra of the Maitrāvaruṇa on the tenth day of the Daśarātra.

B.C. The vinīyoga is based on līṅgapramāṇa and the tr̥ca accords with its stotriya VIII.45. 1-3 in deity, metre and contents.

8. 1-3. (D. The Asvins, M. Anuṣṭubh, R. Sadhvāṁsa Kāṇva)

(1) A. ŚS (V.9.21) prescribes these three verses in the Pūrvapātala of the recitation in praise of the Pravargya in the Pravargyeṣṭi.

B.C. KB (VIII.5)* cites the verses for the same purpose. The vinīyoga is based on Śrutipramāṇa. KB (loc. cit.) simply says, 'ityanuṣṭubham tr̥cam sa vāk'.

(2) A. ĀS (VII.11.22) and ŚS (X.5.4) prescribe the tr̥ca in the Praṇḡsa sastra on the fourth day of the Daśarātra.

B. AB (XXI.4) cites the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both AB and KB 'a' is the symbol of the fourth day. This tr̥ca, contains this symbol (ṛc 1).

12. 1-3. (D. Indra, M. Uṣṇih, R. Parvata Kāṇva)

(1) A. ĀS (VI.4.10) prescribes the tr̥ca as the anurūpa for the Acchāvaka at the third round in the Atirātra.

B.C. The vinīyoga is based on līṅgapramāṇa and the tr̥ca accords with its Stotriya.

(2) A. ĀS (VII.8.2) prescribes the tr̥ca as the anurūpa in the uktha-sastra of the Brāhmaṇacchamsin at the third pressing on the sixth day of the Daśarātra.

B.C. The vinīyoga is based on līṅgapramāṇa. The stotriya of this trca is I. 84. 7-9, which is addressed to Indra in uṣṇih.

12. 25-27. (D. Indra, M. Uṣṇih, R. Parvata Kāṇva)

(1) A. ĀS (VI.2.5) prescribes the trca in the Ṣoḍaśī-sāstra.

B. A.B (XVI.3) cites the trca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. This trca is to be intertwined with a trca in Bṛhatī. AB (loc. cit.) remarks that man is uṣṇih and Bṛhatī is cattle and thus by intertwining trcas in these two metres, he makes man find support in cattle.

13. 1-3. (D. Indra, M. Uṣṇih, R. Nārada Kāṇva)

(1) A. ĀS (VI.4.10) and SS (IX.18.1) prescribe the trca as the stotriya in the sāstra of the Acchāvaka at the third round in the Atirātra.

B.C. The vinīyoga is based on Śrutipramāṇa and PB (IX.2.21) cites the corresponding trca of 3V for Kautsa Sāman.

13. 16-18. (D. Indra, M. Uṣṇih, R. Nārada Kāṇva)

(1) A. SS (IX.18.1) prescribes the trca as the anurūpa in the sāstra of the Acchāvaka at the third round in the ~~Atirātra~~ Atirātra.

B.C. The vinīyoga is based on līṅgapramāṇa and the trca accords with its stotriya VIII.13.1-3 in deity etc.

15. 1-3, 4-6. (D. Indra, M. Uṣṇih, R. Kāṇva)

(1) A. ĀS (VII.8.2) and SS (XII.12.7) prescribe the trcas as the anurūpa and the stotriya ~~xx~~ in the sāstra of the Brāhmaṇācchamsin at the third-pressing on the third day of the Daśarātra.

B.C. The vinīyoga of the anurūpa is based on lingapramāṇa and that of the Stotriya on Śrutipramāṇa.

17. 1-3. (D. Indra, M. Gayatrī, R. Drimbithi Kāvya)

(1) A. ĀS (V.10.28) and SS (VII.12.1) prescribe the trca as the Stotriya and the anurūpa respectively in the śastra of the Brāhmaṇācchamsin at the morning-pressing in the Agnistoma.

B.C. PB (XI.2.3) cites the corresponding trca of 17.1-3 in SV for the second Ājya-śā stotre. The vinīyoga of the trca is based on Śrutipramāṇa.

(2) A. ĀS (VII.2.3) prescribes the trca as the Stotriya for the Acchāvaka at the third round in the Atirātra.

B.C. The vinīyoga is based on Śrutipramāṇa and the trca suits the context, for it is addressed to Indra to whom are addressed the śastras of the Atirātra.

(3) A. SS (VII.1.4) prescribes the trca as the Stotriya for the Brāhmaṇācchamsin at the morning-pressing on the first day of the Dasarātra.

B.C. Same as under (1) above.

17. 4-6. (D. Indra, M. Gayatrī, R. Irmbithi Kāvya)

(1) A. ĀS (V.10.28) and SS (VII.12.1) prescribe the trca as anurūpa in the śastra of the Brāhmaṇācchamsin at the morning-pressing in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa and the trca accords with its stotriya VIII.17. 1-3 in delty etc.

17. 11-13. (D. Indra, M. Gayatrī, R. Irmbithi Kāvya)

(1) A. ĀS (VI.4.10) and SS (IX.11.1) prescribe the trca as the stotriya in the śastra of the Hotṛ at the second round in the Atirātra.

B.C. Same as under 17. { 1-3 } (2) above.

24. 1-3. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. \overline{AS} (VIII.12.17) prescribes the tṛca in the Marutvatiya-sastra on the tenth day of the Dasarātra.

B.C. The viniyoga is not found in AB or KB. It is based on lingapramāṇa.

(2) A. \overline{SS} (XI.6.2) prescribes the tṛca to Indra in the Praūga-sastra on the third day of the Dasarātra.

B. KB (XX.4) simply states that the Praūga is in Uṣṇih by Viśva-manas. The viniyoga is based on lingapramāṇa.

C. KB (XX.4) remarks that the Praūga in Uṣṇih by Viśvamanas was created after the Rathantara sāman and thus this Praūga is the symbol of the day.

(3) A. \overline{AS} (VII.8.2) and \overline{SS} (XII.25.7) prescribe the tṛca as the anurūpa for the Brahmanācchamsin at the third-pressing on the fifth and the ninth day respectively in the Dasarātra.

B.C. The viniyoga is based on lingapramāṇa and the tṛca agrees with its stotriya VIII.98. 1-3 (\overline{AS}) and VIII.24. ‡ 9-21 (\overline{SS})

24. 6-8. (D. Indra, M. Uṣṇih R. Viśvamanas Vaiyaśva)

(1) A. \overline{SS} (XII.25.6) prescribes the tṛca as the anurūpa for the Brahmanācchamsin at the third pressing ~~in~~ on the eighth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāṇa. The tṛca accords with its stotriya VIII.98. 4-6.

24. 16-18. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. \overline{AS} (VII.8.2) and \overline{SS} (XII.25.6) prescribe the tṛca as the anurūpa for the Brahmanācchamsin on the seventh and the eighth days respectively in the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca agrees with its stotriya VIII.98.4-6.

24. 19-21. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀS (VII.8.2) and SS (XII.25.7) prescribe the tr̥ca as the stotriya in the uktha-saṣṭra ^{to the} Brāhmaṇacchamsin on the eighth and the ninth day respectively in the Daśarātra.

B.C. The vinīyoga is based on Srutipramāṇa and the tr̥ca is appropriate for it is addressed to Indra.

24. 22-24. (D. Indra, M. uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. ĀS (VII.8.2) prescribes the tr̥ca as the anurūpa in the uktha-saṣṭra for the Brāhmaṇacchamsin on the eighth day ~~of~~ of the Daśarātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca agrees with its stotriya VIII.24.19-21.

24. 25-27. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. SS (XII.25.3) prescribes the tr̥ca as the anurūpa in the uktha-saṣṭra ^{of the} Brāhmaṇacchamsin on the seventh day of the Daśarātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca accords with its stotriya VIII.98. 10-12.

25. 1-3. (D. Mitra Varuṇa, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. SS (XI.6.2) prescribe the tr̥ca in the Prauga-saṣṭra on the third day of the Daśarātra.

B.C. Same as under 24. 1-3. (2).

25. 10-12. (D. Mitr̥a-Varuṇa, M. us̥nih, R. Viśvamaṇas Vaiyaśva)

(1) A. SS (XI.6.2) prescribes the tṛca in the Praūga-saṣṭra on the third day of the Daśarātra.

B.C. Same as under 24.1-3 (2).

26. 4-6. (D. The Asvins, M. us̥nih, R. Viśvamaṇas Vaiyaśva)

(1) A. SS (XI.6.2) prescribes the tṛca in the Praūga-saṣṭra on the third day of the Daśarātra.

B.C. Same as under 24. 1-3 (2).

26. 23-25. (D. Vāyu, M. us̥nih (23, 24), Gayatrī̄ (25), R. Viśvamaṇas Vaiyaśva)

(1) A. SS (XI.6.2) prescribes the tṛca in the Praūga-saṣṭra on the third day of the Daśarātra. Here AS̄ (VII.10.25) has made an improvement by replacing rc 25 by V.51.5 which is an us̥nih.

B.C. Same as under 24. 1-3 (2).

27. 13-15. (D. The Viśvedevas, M. Br̥hatī̄, R. Manu Vaiśvasvata)

(1) A. AS̄ (VII.12.7) and SS (X.6.6) prescribe the tṛca in the Praūga-saṣṭra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the tṛca in the above context. EB (XXII.1) simply states that the Praūga on the fifth day is in Br̥hatī̄. The vinīyoga is based on Srutipramāṇa.

C. AB and EB (loc. cit.) both remark that the Br̥hatī̄ is the symbol of the fifth day and therefore the triplet is appropriate in the context.

32. 1-3. (D. Indra, M. Gayatrī̄, R. Medhātithi Kāṇva)

(1) A. AS̄ (VI.4.10) and SS (IX.8.1) prescribe the tṛca as the anurūpa in the saṣṭra of the Maitravaruṇa at the first round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca agrees with its stotriya VII.31.1-3.

32. 4-6. (D. Indra, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. AS (VIII.12.6) and SS (X.12.17) prescribe the tr̥ca for the Acchāvāka (in place of VI.42 in the Agnistoma) to recite while the ^{gokūṭa} hawl is being filled, at the morning-pressing on the tenth day of the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa. The tenth day is called the avivākya day and AB and KB do not cite verses for Camasonyāyana on this day.

32. 17-19. (D. Indra, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. SS (IX.19.2) prescribes the tr̥ca as the anurūpa for the Acchāvāka at the first round in the Atirātra which forms a part of an Ahina Somayāga.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca agrees with its stotriya VIII.2.25-27 in deity, metre, R̥si and contents.

38. 1-3. (D. Indra, and Agni, M. Gayatrī, R. Syāvāśva Ātreya)

(1) A. AS (VII.2.4) and SS (XII.1.5) prescribe the tr̥ca as the stotriya in the sastra of the Acchāvāka at the morning-pressing on the sixth day of the Dasarātra.

B.C. The vinīyoga is based on śrutipramāṇa and the tr̥ca is appropriate in the context, for the sastra of the Acchāvāka at the morning-pressing is for Indrāgni.

42. 1-3. (D. Varuṇa, M. Tristubh, R. Nabhāka Kāṇva)

(1) A. AS (VI.1.2) and SS (IX.2.3) prescribe the tr̥ca in the uktha-sastra of the Maitravaruṇa in the ukthya.

B.C. AB (XV.6) and KB (XVI.11) state that the uktha-sastra of the Maitrāvaruṇa is for Indra-Varuṇa. The vinīyoga is based on lingapramāṇa.

45. 1-3. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. ŚŚ (XIV.57.7) prescribes these three verses in the Āgnimāruta-sastra in the Agniṣṭut Ekāha, (to replace X.9. 1-3 of the Agniṣṭoma).

B.C. The vinīyoga is based on lingapramāṇa. As everything in this Ekāha is connected with Agni, these verses speaking of the waters in connected ^{with} with Agni are appropriate.

45. 22-24. (D. Indra, M. Gāyatrī, R. Viśoka Kāṇva)

(1) A. ĀŚ (VI.4.10) and ŚŚ (IX.13.1) prescribe the trīca as the stotriya in the sastra of the Brāhmaṇacchamsin at the second round in the Atirātra.

B.C. FB (IX.2.15) prescribes the corresponding verses from SV for the Ārbhava pavamāna in the context. The vinīyoga is based on Śrutipramāṇa.

45. 40-42. (D. Indra, M. Gāyatrī, R. Viśoka Kāṇva)

(1) A. ĀŚ (VII.2.3) and ŚŚ (XII.1.4) prescribe the trīca as stotriya in the sastra of the Brāhmaṇacchamsin at the morning-pressing on the sixth day of the Daśarātra.

B.C. FB (XIII.8.4) cites the corresponding trīca of SV for the third Ajya-stotra. The vinīyoga is based on Śrutipramāṇa.

62. 1-3. (D. Indra, M. Paṇkti, R. Pragātha Kāṇva)

(1) A. ŚŚ (XII.III.10) prescribes the trīca in the sastra of the Maitrāvaruṇa at the midday-pressing on the fourth day of the Daśarātra. ^{Dadhrātra}

B.C. KB (XIII.5) states that the triplet on the fourth day should be in Paṇkti and thus the vinīyoga is based on this lingapramāṇa.

63. 1-3. (D. Indra, M. Anuṣṭubh (1), Gāyatrī (2,3), R. Pragātha Kāṇva)

(1) A. \overline{AS} (VIII.1.14) and \overline{SS} (X.8.5) prescribe the \overline{trca} as the commencing triplet (pratipat) in the Marutvatīya-sastra on the sixth day of the Daśarātra.

B. AB (XXII.7) and KB (XXIII.6) cite the \overline{trca} for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the word mahanam occurring in the \overline{trca} (\overline{re} 1) is the symbol of the sixth day while according to KB (loc. cit) the word 'sa' in the ^{beginning} ~~begin~~ of the \overline{trca} indicates Prajāpati and the ~~sixth~~ day belongs to Prajāpati and therefore the \overline{trca} is appropriate.

63. 7-9. (C. Indra, M. Anuṣṭubh (7), Gāyatrī (8, 9), R. Pragātha Kāṇva)

(1) A. \overline{AS} (VII.12.9) and \overline{SS} (X.6.8) prescribe the \overline{trca} as the Pratipat in the Marutvatīya-sastra on the fifth day of the Daśarātra.

B. AB (XXII.1) and KB (XXIII.1) cite the \overline{trca} in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) and KB (loc. cit.) the word 'Pāñcajñya' occurring in the \overline{trca} (\overline{re} 1) is the symbol of the fifth day.

64. 10-12. (D. Indra, M. Gāyatrī, R. Pragātha Kāṇva)

(1) A. \overline{AS} (VI.4.10) and \overline{SS} (IX.11.1) prescribe the \overline{trca} as the anurūpa in the Sastra of the Hotṛ at the second round in the Atirātra.

B.0. The vinīyoga rests on lingapramāṇa and the \overline{trca} is ~~x~~ in accord with its stotriya VIII.17.11-13.

68. 1-3. (D. Indra, M. Anuṣṭubh (1), Gāyatrī (2, 3,), R. Priyamedha Āṅgīrasa)

(1) A. \overline{AS} (V.14.4) and \overline{SS} (VII.19.8) prescribes the \overline{trca} as the Pratipat in the Marutvatīya sastra in the Agnistoma.

B. AB (XII.4) and SS (XV.2) cite only the first verse in Anuṣṭubh in the context. But the discussion further on makes it clear that the tree is meant. The vinīyoga is based on this Śrutipramāṇa.

C. AB (loc. cit.) relates a myth that once Indra was drawn to the sacrifice with an Anuṣṭubh verse; hence Anuṣṭubh as the first verse of the tree is appropriate.

68. 4-6. (D. Indra, M. Anuṣṭubh (4), Gāyatrī (5, 6), R. Priyamedha Āṅgīrasa)

(1) A. AS (VII.6.4) and SS (X.3.6) prescribe the tree as the pratīpat in the Maruṭvatīya-śāstra on the second day of the Dasarātra.

B. AB (XX.3) and KB (XX.3) cite the tree for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brahmanas the tree is appropriate on the second day as it contains the word 'anānatasya'

68. 7-9. (D. Indra, M. Anuṣṭubh (7), Gāyatrī (8, 9,), R. Priyamedha Āṅgīrasa)

(1) A. AS (VII.10.8) and SS (X.4.6) prescribe the tree as the Pratīpat, in the Maruṭvatīya-śāstra on the third day of the Dasarātra.

B. AB (XXI.1) and SS (XX.5) cite the tree in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brahmanas, the tree is appropriate ^{to} on the third day, for it has a repetition in 'tam tam' (se. 1) and repetition is a symbol of the third day.

68. 10-12. (D. Indra, M. Anuṣṭubh (10), Gāyatrī (11, 12), R. Priyameddha Āṅgīrasa)

(1) A. AS (VII.11.24) and SS (X.5.6) prescribe the tree as the Pratīpat in the Maruṭvatīya-śāstra on the fourth day of the Dasarātra.

B. AB (XXI.4) and KB (XXII.7) cite the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) 'mahe' (ṛc 1) is the symbol of the fourth day, while according to KB (loc. cit.) 'yajñebhiḥ' is the symbol of the day.

69. 1-3, 8-10, 13-15. (D. Indra, M. Anuṣṭubh, R. Priyamedha Āṅgīrasa)

(1) A. ĀS (VI.2.9) prescribes the tr̥cas in the Anuṣṭubh-part of the Sodasi-saṣṭra. SS (IX.6.14-16) prescribes only 1-3 and 13-15 in the context.

B. AB (XVI.4) cites the three tr̥cas in the above context. KB (XVII.3) simply states that he recites Anuṣṭubhs and these make up eight (two triplets and two verses). Thus the vinīyoga of both ĀS and SS is based on Śrutipramāṇa.

C. Both the Brāhmaṇas state that the Sodasi is connected with Anuṣṭubh and by reciting Anuṣṭubhs one causes it to prosper by its own symbol.

69. 4-6. (D. Indra, M. Gāyatrī, R. Priyamedha Āṅgīrasa)

(1) A. ĀS (VI.4.10) and SS (IX.13.1) prescribe the tr̥ca as the anurūpa in the śaṣṭra of the Maitrāvaruṇa and the Brāhmaṇacchāsin respectively, at the second, round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa and the tr̥ca agrees with its stotriya in deity etc.

71. 10-12. (D. Agni, M. Br̥hatī, R. Sudīti Āṅgīrasa)

(1) A. ĀS (VIII.12.6) and SS (X.12.16) prescribe the tr̥ca to be recited by the Aśhvāka in place of V.25.1-3 of the Agniṣṭoma at the morning-pressing on the tenth day of the Dasarātra.

B.G. V.25.1-3 are Anuṣṭubhs ; they are replaced by these Bṛhatīs.

The vinīyoga is based on lingapramāṇa.

76. 1-3. (D. Indra, M. Gāyatrī, R. Kuruṣuti Kāva)

(1) A. ĀS (VIII.8.2) and ŚS (X.5.8) prescribe the tree in the Marutvatīya-sastra on the fourth day of the Vyūha type of Daśarātra.

B. AB (XXI.4) and KB (XXII.7) cite the tree for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the word 'huve' in the tree (ṛc 1) is the symbol of the fourth day while KB (loc. cit.) holds it appropriate for it is in Gāyatrī.

76. 4-6. (D. Indra, M. Gāyatrī, R. Kuruṣuti Kāva)

(1) A. ĀS (VIII.8.2) and ŚS (X.6.9) prescribe the tree in the Marutvatīya-sastra on the sixth and the fifth days respectively of the Daśarātra.

B. AB (XXII.7) and KB (XXIII.1) cite the tree in the above contexts respectively. Both the vinīyogas are based on Śrutipramāṇa.

C. AB (loc. cit.) states that the word 'jitaṃ' (ṛc 1) in the tree is the symbol of the sixth day. KB (loc. cit.) simply states that Gāyatrī, supports the midday-pressing of this set of three days.

76. 7-9. (D. Indra, M. Gāyatrī, R. Kuruṣuti Kāva)

(1) A. ĀS (VIII.8.2) and ŚS (X.8.6) prescribe the tree in the Marutvatīya-sastra on the fifth and the sixth days respectively in the Daśarātra.

B. AB (XXII.1) and KB (XXIII.6) cite the tree in the above contexts respectively. Both the vinīyogas are based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the tree neither has 'ā' nor 'pra' and the absence of these words is a symbol of the fifth day. KB (loc. cit.) simply says that Gāyatrī supports the midday-pressing in this set of three days.

76. 10-12. (D. Indra, M. Gāyatrī, R. Kurusuti Kāṇva)

(1) A. ĀS (VII.2.3) and ŚS (XII.1.4) prescribe the tṛca as the stotriya at the morning-pressing in the śastra of the Brāhmaṇacchamsin on the Gaturvīṣa-day and on the fifth day of the Dasarātra respectively.

B.C. The viniyoga is based on Śrutipramāṇa and the tṛca is appropriate for the śastra of the Brāhmaṇacchamsin at the morning-pressing is addressed to Indra.

78. 1-3. (D. Indra, M. Gayatri, R. Kurusuti Kanva)

AA (V.2.3.2) cites the tṛca in the Gayatri-group of verses in the Niskevalya-śastra in the Mahavrata.

81. 1-3 (D. Indra, M. Gāyatrī, R. Kusidin Kāṇva)

(1) A. ĀS (VI.4.10) and ŚS (IX.12.1) prescribe the tṛca as the stotriya in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. PB (X.2.13) cites the corresponding verses from SV for the sāman in the context. The viniyoga is based on Śrutipramāṇa.

81. 4-6. (D. Indra, M. Gāyatrī, R. Kusidin Kāṇva)

(1) A. ĀS (VI.4.10) prescribes the tṛca in the śastra of the Aechāvaka at the first round in the Atirātra.

B.C. The viniyoga is based on lingapramāṇa and the tṛca is appropriate for the śastras of the night rounds are for Indra.

82. 1-3. (D. Indra, M. Gāyatrī, R. Kusidin Kāṇva)

(1) A. ĀS (VI.4.10) prescribes the tṛca as the anurūpa in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. Same as under 81: 4-6 above.

82. 4-6. (D. Indra, M. Gāyatrī, R. Kusidin Kāṇva)

(1) A. $\bar{A}\bar{S}$ (VI.4.10) and $\bar{S}\bar{S}$ (IX.16.1) prescribe the tree as the anurūpa in the śastra of the Maitrāvaruṇa at the third round in the Atirātra.

B.C. Same as under 81. 4-6 above.

82. 7-9. (D. Indras, M. Gāyatrī, R. Kusidin Kāvya)

(1) A. $\bar{A}\bar{S}$ (VI.4.10) prescribes the tree as the anurūpa in the śastra of the Aechāvāka at the third round in the Atirātra.

84. 1-5. (D. Agni, M. Gāyatrī, R. Uśanas Kāvya)

(1) A. $\bar{S}\bar{S}$ (XIII.1.18) prescribe the tree as the stotriya in the uktha-śastra of the Maitrāvaruṇa on the chandoma day (i.e. the eighth day) of the Dasarātra.

B.C. PB (XIV.12.1) cites the corresponding verses of SV for the first uktha-stotra. The vinīyoga is based on Śrutipramāṇa.

89. 5-7. (D. Agni, M. Gāyatrī, R. Uśanas Kāvya)

(1) A. $\bar{A}\bar{S}$ (VIII.5.12) and $\bar{S}\bar{S}$ (XI.11.14) prescribe the tree as the stotriya in the Niskevalya-śastra on the first svarasāman day.

B.C. KB (XXIV.5) cites the tree for the same purpose. The vinīyoga is based on Śrutipramāṇa.

90. 1-8. (D. Indra, M. Br̥hatī, R. Nṛmedha Āṅgīrasa)

(1) A. $\bar{S}\bar{S}$ (I.6.6) prescribes the tree in the Praūga-śastra on the fifth day of the Dasarātra.

B. KB (XXIII.1) dealing with the fifth day simply states that the Praūga is in Br̥hatī. The vinīyoga is based on līṅgapramāṇa.

G. According to KB (loc. cit.) Br̥hatī is connected with cattle and is thus a symbol of the fifth day.

92. 1-3, 4-6. (D. Indra, M. Anuṣṭubh (1), Gāyatrī (2-6), R. Śrutakakṣa Āṅgīrasa)

(1) A. Ṝś (VI.4.10) and Ś̄ś (IX.7.1) prescribe the two tṛcas as the Stotriya and the Anurūpa respectively in the sastra of the Hotṛ at the first round in the Atirātra.

B.C. AB (XVI.6) cites ṛc 1 in Anuṣṭubh for beginning the Atirātra which hints at the above viniyoga. PB (IX.2.1) cites the corresponding ṛcs to 1-3 in SV for the Vaitahavya Sāman which is to be chanted on the occasion. The viniyoga of the stotriya is based on Śrutipramāṇa and that of the anurūpa on lingapramāṇa.

92. 7-9. (D. Indra, M. Gāyatrī, R. Śrutakakṣa Āṅgīrasa)

(1) A. Ṝś (VIII.8.2) and Ś̄ś (X.5.20) prescribe the tṛca in the Niṣkevalya sastra on the fourth day of the Dasarātra.

B. AB (XXI.5) and KB (XXII.8) cite the tṛca in the above context. The viniyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas opine that Gāyatrī supports the midday-pressing of this set of three days and therefore the tṛca is appropriate in the context.

92. 19-21 (D. Indra, M. Gāyatrī, R. Śrutakakṣa Āṅgīrasa)

(1) A. Ṝś (VI.4.10) and Ś̄ś (IX.10.1) prescribe the tṛca as the stotriya in the sastra of the Acchāvaka at the first round in the Atirātra.

B.C. AB (XVI.6) cites the tṛca in the context of the Atirātra. PB (IX.2.7) also cites the corresponding verses of SV for chanting the Śrutakakṣa Sāman. Thus the viniyoga is based on Śrutipramāṇa.

93. 1-3. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgīrasa)

(1) A. ĀS (V.10.28) and SS (VII.12.4) prescribe the tr̥ca in the Ājya-sastra of the Brāhmaṇacchamsin in the Agniṣṭoma.

B.C. AB (XXVII.1) states the Brāhmaṇacchamsin recites for Indra, at the morning-pressing. The vinīyoga is based on līṅgapramāṇa.

93. 4-6. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgīrasa)

(1) A. ĀS (IX.11.15) prescribes the tr̥ca as the Stotriya for the Maitrāvaruṇa in the extra uktha-sastra in the Āptoryāman.

B.C. JB (II.112) cites the corresponding verses of SV for chanting the Sākala Sāman in the Āptoryāman. The vinīyoga is based on Śrutipramāṇa.

93. 7-9. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgīrasa)

(1) A. ĀS (VIII.8.2) and SS (I.6.16) prescribes the tr̥ca in the Niskevalya-sastra on the fifth day of the Dasarātra.

B. AB (XXII.3) and KB (XXIII.2) cite the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas the occurrence of the word 'Vṛṣabha' (re 7) in the tr̥ca is a symbol of the fifth day.

93. 19-21. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgīrasa)

(1) A. ĀS (V.16.1) and SS (VII.22.2) prescribe the tr̥ca as the anurūpa in the Sastra of the Maitrāvaruṇa at the midday-pressing in the Agniṣṭoma.

B.C. The vinīyoga is based on Śrutipramāṇa, for GB (II.4.1) cites the in the above context.

93. 31-33. (D. Indra, M. Gāyatrī, R. Sukakṣa Āṅgīrasa)

(1) A. ĀS (VIII.8.2) and SS (I.8.9) prescribe the tr̥ca in the Niskevalya-sastra on the sixth day of the Dasarātra.

B. AB (XXII.8) and KB (XXIII.7) cite the tr̥ca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the tr̥ca is appropriate ^{to} in the context for there is repetition in 'upa no haribhiḥ sutam' (at the end of every ṛc), and repetition is a symbol of the sixth day.

94. 1-3, 4-6. (D. The Maruts, M. Gayatrī, R. Vindu Āṅgīrasa)

(1) A. AS (VI.7.2) prescribes the tr̥cas as the anurūpa and the stotriya respectively in the extra śāstra which is occasioned by the Soma being in extra quantity in the morning-pressing.

B.C. The vinīyoga of the stotriya rests on Śrutipramāṇa and that of the anurūpa on lingapramāṇa.

95. 1-3, 4-6. (D. Indra, M. Anuṣṭubh, R. Tirasei Āṅgīrasa)

(1) A. AS (VII.8.3) prescribes these tr̥cas as the ~~anurūpa~~ anurūpa on the sixth day and the stotriya on the second day respectively in the uktha śāstra of the Aechāvaka in the Dasarātra. SS (XII.26.6) prescribes 4-6 as the stotriya for the Aechāvaka on the third day of the Dasarātra.

B.C. FB (XII.6.4) prescribes the corresponding verses of 4-6 in SV for the uktha-stotra. The vinīyoga of the stotriya is based on Śrutipramāṇa.

(2) A. SS (X.5.4) prescribes tr̥ca 1-3 in the Prauga śāstra on the fourth day of the Dasarātra.

B.C. KB (XXII.7), dealing with the context, simply remarks that the Prauga is in Anuṣṭubh. The vinīyoga is based on lingapramāṇa. KB (loc. cit.) ~~further states~~ further states that the fourth day is connected with Anuṣṭubh. Therefore, the tr̥ca is appropriate.

96. 13-15. (D. Indra (with Maruts, Br̥haspati 15), M. Tristubh, R. Tirascī¹ Āṅgīrasa)

(1) A. AS (VIII.3.33) and SS (XII.25.2) prescribe the tṛca in the uktha-sastra of the Brāhmaṇacchāsin on the sixth day of the Dasarātra.

B. AB (XXX.10) cites the tṛca for the same purpose in the context of the sixth day. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) relates how Indra with Br̥haspati smote away the Asuras. Hence the tṛca has power to ^{smite} ~~suit~~ away ^f ~~foes~~.

97. 10-12. (D. Indra, M. Atijagatī, R. Rebha Kāsyapa)

(1) A. AS (VII.4.3) and SS (XII.4.9) prescribe the tṛca as the stotriya for the Brāhmaṇacchāsin at the midday-pressing on the Caturvīṃśa-day and on the fourth day of the Dasarātra respectively.

B.C. PB (XII.10.2.20), cites the corresponding triplet in SV for the third pr̥ṣṭha stotra of these days. The vinīyoga is based on Śrutipramāṇa.

98. 1-3. (D. Indra, M. Uṣṇih, R. Nṛmedha Āṅgīrasa)

(1) A. AS (VII.8.2) and SS (XII.12.12) prescribe the tṛca as the stotriya for the Brāhmaṇacchāsin at the third pressing on fifth day of the

B.C. PB (XIII.6.3) cites the corresponding triplet of SV for the second uktha-stotra. The vinīyoga is based on Śrutipramāṇa.

98. 7-9, 10-12. (D. Indra, M. Uṣṇih, R. Nṛmedha Āṅgīrasa)

(1) A. AS (VI.1.2) and SS (IX.4.2) prescribe these two tṛcas as the stotriya and the anurūpa for the Acchāvaka at the third-pressing in the ukhya.

B.C. PB (XVII.1.3) cites the corresponding verses (to 1-3) of SV for the Nṛmedha Saman which is for the Acchāvaka. The vinīyoga of the stotriya is based on Śrutipramāṇa and of the anurūpa on lingapramāṇa.

Mandala IX

66. 19-21. (D. Agni Pavamāna, M. Gayatrī, R. The Vaikhānasas)

(1) A. $\bar{A}\bar{S}$ (XI.3.29; 4.1) prescribes this tṛca to be recited by the Yajamāna in paying reverence to Agni after the first śhuti in the Agnihotra daily or at the beginning of every year.

B.C. The vinīyoga is based on līṅgapramāṇa and as the tṛca is addressed to Agni Pavamāna (the Purifier), a ~~BENEDICTION IS EXPRESSED BY~~ a benediction is expressed by its employment for purifying the sacrificer daily or at least at the commencement of the year.

101. 4-6. (D. Soma Pavamāna, M. Anuṣṭubh, R. Yayāti Nahusa)

(1) A. $\bar{A}\bar{S}$ (VIII.5.32) and $\bar{S}\bar{S}$ (XII.25.2) prescribe the tṛca in the śastra of the Brāhmaṇacchaśin on the sixth day of the Dasarātra.

B. AB (XXX.10) cites, the tṛca in the above context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks about the significance of this tṛca in the context that it is addressed to Soma Pavamāna and is in Anuṣṭubh and as the Anuṣṭubh is the symbol of speech, the tṛca purifies the speech of the ~~Rxx~~ Brāhmaṇacchaśin.

Mandala X

9. 1-3. (D. The Waters (Āpah), M. Gayatrī, R. Sindhuivīpa Āmbariṣa)

(1) A. $\bar{A}\bar{S}$ (V.20.6) and $\bar{S}\bar{S}$ ($\bar{S}\bar{S}$ (VIII.67) prescribe the tṛca in the Āgimāruta-śastra after the hymn for Agni Jātavedas in the Agnistoma.

B. AB (XIII.12) states that after the hymn to Jāṭavedas, 'Āpohi-
sthīya' is recited. Whether the whole hymn is meant^{or} only the tṛca is not
clear. KB (XVI.7) simply states 'āpodevatyaḥ Samsati'. The vinīyoga is based
on Śrutipramāṇa.

C. AB (loc. cit.) relates a myth in the context that the off-
springs of Prajāpati went away from him. He surrounded them with Agni. They
were ~~an~~-scorched. Then he sprinkled them with water. The recitation of the
Āpohisthīya symbolises this sprinkling with water. KB (loc. cit.) states that
the waters are healing and medicine and therefore ṛcs relating to them are
recited at the end of the sacrifice.

15. 1-3. (D. The Pitr̥s, M. Tristubh, R. Saṅkha Yāmyāyana)

(1) A. AS (V.20.6) and SS (VIII.6.12) prescribe the three ṛcs
(though in the order 1, 5, 2) in the Āgnimāruta śastra in the Agniṣṭoma.

B.C. AB (XIII.13) cites the ṛcs in the context. The vinīyoga
is based on Śrutipramāṇa. Being the last śastra it is appropriate to remember
the Pitr̥s in it.

23. 1-3. (D. Indra, M. Tristubh (1), Jagatī (2, 3), R. Vimada Aindra)

(1) A. AS (VII.11.33) and SS (XII.3.8) prescribe the tṛca as the
silpa-triplet in the śastra of the Maitrāvaruṇa at the midday-pressing on the
fourth day of the Dśarātra.

B. AB (XXIX.5) simply states 'āvāpaṃ āvapāran vaimadīśca'.
KB (XXIX.5) also states the same. The tṛca is by Vimada and hence the
vinīyoga is based on lingapramāṇa.

C. AB (XXI.5) states that verses by Vimada, who is sounded
(viriphitam) (?) are a symbol of the fourth day.

23. 3-5. (D. Indra, M. Jagatī, R. Vimada Aindra)

(1) A. Āś (VII.11.38) prescribes the tr̥ca as the 'Silpa-triplet in the 'Sastra of the Brāhmaṇācchamsin at the midday-pressing on the fourth day of the Daśarātra.

B.C. Same as under 1-3 (1) above.

23. 5-7. (D. Indra, M. Jagatī (5, 6), Tristubh (7), R. Vimada Aindra)

(1) A. Āś (VII.11.38) and Śś (XII.4.10) prescribe the tr̥ca as the 'Silpa-triplet in the 'sastra of the Achāvāka and Brāhmaṇācchamsin respectively at the midday-pressing on the fourth day of the Daśarātra.

B.C. Same as under 1-3 (1) above.

24. 1-3. (D. Indra, M. Paṅkti, R. Vimada Aindra)

(1) A. Śś (XII.5.9) prescribes the tr̥ca as the 'silpa-triplet in the 'sastra of the Achāvāka at the midday-pressing on the fourth day of the Daśarātra.

B. KB (XIX.5) prescribes verses by Vimada for the purpose and specific verses are not mentioned these. The viniyoga is based on līṅgapramāṇa.

C. Paṅkti is usually held as the metre for the fifth day. But here the Śrauta sūtra runs contrary to this general prescription.

57. 1-3. (D. Sūrya, M. Jagatī, R. Abhitapas Samya)

(1) A. Āś (VIII.6.8) prescribes the tr̥ca as the anurūpa in the Niskevalya-sastra on the Visuvas̥t-day.

B.C. The viniyoga is based on līṅgapramāṇa and the tr̥ca is appropriate ^{to} in the context, for it is addressed to Sūrya and according to AB (XVII.4) it was to uphold Sūrya that Ekaviṃśa Sāman is used on this day.

37. 7-9. (D. Sūrya, M. Jagatī, R. Abhitapas Saurya)

(1) A. ^{||}SS (XI.13.29) prescribes the tṛca as the optional anurūpa in the Niskevalya-sastra on the Viśuvant day.

B. KB (XXV.5) cites the tṛca in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.) the tṛca is appropriate, for it contains the word 'Sūrya', which is a symbol of the Viśuvant day.

57. 3-5. (D. The Viśvedevas, M. Gāyatrī, R. Srutabandhu Gaupāyana)

(1) A. ^{||}SS (XVI.13.14) prescribes the tṛca to be addressed by the Hotṛ to the royal consort lying with the human victim in the Puruṣamedha.

B.C. The vinīyoga is based on lingapramāṇa and the tṛca suits the context as it exhorts the mind to return to life for having the sight of the Sun etc.

58. 1-3. (D. Manas, M. Anuṣṭubh, R. Srutabandhu Gaupāyana)

(1) A.B.C. Same as under 57. 3-5 above . The tṛca is for the ugātr.

59. 5-7. (D. Nirṛti, M. Triṣṭubh, R. Srutabandhu Gaupāyana)

(1) A.B.C. Same as under 57. 3-5 above. The tṛca is addressed by the Brahman.

60. 8-10. (D. Jīva, M. Pañkti (8, 9), Anuṣṭubh (10), R. Bandhu Gaupāyana)

(1) A.B.C. Same as under 57. 3-5 above. The tṛca is for the Adhvaryu.

96. 1-3. (D. Indra (with Haris), M. Jagatī, R. Varu Āngirasa)

(1) A. ^{||}AS (VI.2.6) and ^{||}SS (IX.6.6) prescribe the tṛca in the Sodasi sastra.

B. AS (XVI.3) cites the tṛca in the above context. The vinīyoga is based on Srutipramāṇa.

G. According to AB (loc. cit.) the tree is appropriate ^{to} in the context, for it is in Jagatī, which is a symbol of cattle.

105. 1-3. (D. Indra, M. Uṇih, R. Sumitra or Duramitra Kautsa)

(1) A. SS (XII.4.10) prescribes the tree in the sastra of the Brāhmaṇāchamsin at the mid-day pressing on the fourth day of the Daśarātra.

B.C. The viniyoga is based on lingapramāṇa and the triplet is appropriate in the context as it praises and invokes Indra.

118. 5-7. (D. Agni, M. Gayatrī, R. Urukṣya Amahīyava)

(1) A. AS (IX.11.14) and SS (XV.8.7) prescribe the tree as the anurūpa in the extra-sastra off the Hotṛ in the Āptoryāma and the Brhaspati-Sava Ekāha respectively.

B.C. The viniyoga is based on lingapramāṇa AB and KB take a very brief notice of Āptoryāma and the Brhaspati-sava is not even mentioned.

133. 1-3. (D. Indra, M. Śakvarī, R. Sudās Paḷjavana)

(1) A. AS (VI.2.6) prescribes the tree in the Soḍaśī-sastra.

B. AB (XVI.3) cites the tree in the above context. The viniyoga rests on Srutipramāṇa.

C. According to AB (loc. cit.), the tree is appropriate for it is in Atiśhandas metre.

134. 1-3, 4-6. (D. Indra, M. Pañktis, R. Mādhātā Yauvanāśva)

(1) A. AS (VII.4.4) prescribes the two triplets as the stotriya and the anurūpa respectively in the sastra of the Acchāvāka at the midday pressing on the Caturviṃśa day.

B.C. PB (XIII.10.3) cites the corresponding trca of 1-3 in SV for the Sāman. The vinīyoga of the stotriya is based on Srutipramāṇa and that ~~of~~ of the anurūpa on lingapramāṇa.

150. 1-3. (D. Agni, M. Br̥hatī, R. Mṛdika Vasistha)

(1) A. SS (VI.4.7) prescribes the tripl̥at in the Br̥hatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I. 1. Ch. II. The hymn has in all five verse; verse 4 and 5 are in different metre and hence omitted.

157. 1-3. (D. The Visvedevas, M. Dvīpadā Tristubh, R. Bhuvana Āptya)

(1) A. SS (XII.12.14) prescribes the trca as the stotriya in ^{the} uktha-sastra of the Brāhmaṇacchamsin on the sixth day of the Dasarātra.

B.C. PB (XIII.12.1, 6) cites the corresponding verses from SV for the second uktha-stotra on the sixth day. The vinīyoga is based on Srutipramāṇa.

170. 1-3. (D. Sūrya, M. Jagatī, R. Vibhrāt Saurya)

(1) A. AS (VIII.6.8) and SS (XI.13.28) prescribe the trca as ~~stotriya~~ stotriya optionally in the Niskevalya-sastra on the Visuvant day.

B. KB (XIV.5) cites the trca for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.), the trca suits the context for it contains ⁱⁿ *vi*, vibhrāt* and *Sūrya* which are the symbols of the Visuvant.

176. 2-4. (D. Agni, M. Gayatrī (2), Anuṣṭubh (3, 4), R. Sūnu Ārbhava)

(1) A. ¹AS (II.17.3) and ¹¹SS (III.14.9) prescribe the tṛca in the bringing forward of the fire (agnipraṇayana) to the Mahāvedī.

B. AB (V.2) and KB (IX.2) cite the tṛca for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. Both the Brāhmaṇas explain the significance of the tṛca by saying that the meaning of its verses accords well with the context.

R E S U M E

The tṛcas are employed in the following contexts in the Śruti-ritual

Agniyupasthāna -- I. 1.7-9 (2); 18.1-3; 82.1-3; V. 6.1,3; 24.1-3;

IX. 66.19-21.

Washing hands --- I. 23.22-24.

Agnimanthana -- VI. 16.13-15.

Sāmidhenis -- II. 6.1-3; III. 27.13-15; VII 16.10.12; VIII. 15.1-3;

Animal-sacrifice --- I. 115.1-3; 4-6; 116.1-3; 4-6; IV. 15.1-3;

Soma Sacrifice

Agni-Pranayana --- I. 1.7-9 (1); III. 27.7-9; X. 176.2-4;

Soma-pranayana --- I. 91.9-11; III. 62.13-15;

Havirdhānapravartana --- II. 41.19-21 (1).

Pravargyābhīstava -- VII. 8.1-3.

Prātaranuvāka -- I. 30.17-19; 20-22; 92.13-15; 16-18; 158.1-3;
 II. 41.7-9 (2); IV. 15.1-3 (2); V. 78.1-3 (1); VII. 1.1-3 (1);
 X. 150.1-3;

Āponaptriya ---- I. 23-16-18;

Prauga-sastra ---- I. 22.1-3; 23.4-6 (3); 135.2-3; 4-6; 136.4-6;
 137.1-3; 139.3-5; 7-9; III. 51.4-6 (1); 7-9 (1); 10-12 (1); 13-15;
 16-18; IV. 46.2-4; 3-5; 5-7; 47.2-4; V. 40.1-3; 51.1-3; 8-10; 11-13;
 65.1-3; 66.1-3; 78.1-3 (2); VI. 51.13-15; 52.7-9; 61.11-3; 10-12;
 VII. 27.1-3; 28.1-3; 29.1-3; 30.1-3; 43.1-3; 61.1-3; 64.1-3; 65.1-3;
 66.3-9; 10.12; 70.1-3; 72.1-3; 74.1-3; 90.1-3; 5-7; 95.1-3 (1,2);
 4-6; 96.1-3; VIII. 3.1-3; 8.1-3 (2) 24.1-3 (2); 25.1-3; 10.12; 26.4-6;
 23-25; 27.13-15; 90.1-3;

Stotriyas for the Hotṛ ----

I. 27.10-12; 175.1-3; III. 51.10-12; VI. 7.1-3; 16.1-3; 16-18;
 VII. 1.1-3(2); 22.1-3; VIII. 89.5-7; 92.1-3; 94.4-6; X. 134.1-3; 170.1-3.

Anurūpas for the Hotṛ.

I. 22.5.7; 24.3-5; 59.2-4; 154.2-4; VI. 16.4-6; 19-21; 42.1-3;
 44.1-3; 4-6; VII. 22.4-6; VIII. 2.13-15; 6.1-3; 64.10-12; 92.4-6;
 94.1-3; X. 37.1-3; 7-9; 118.5-7; 134.4-6.

Marutvatīya-sastra.

VIII. 63.1-3; 7-9; 68.1-3; 4-6; 7-9; 10-12; (b) Anusāra --
 VIII. 2.1-3 (1,3,4); 4-6; 7-9; (c) Other trees -- II. 22.1-3 (2);
 III. 51.7-9; VIII. 24.1-3(1); 76.1-3; 4-6; 7-9;

Nisakevalya-sastra ---- I. 7.1-3 (3); III. 51.4-6 (1,2); VIII.
 92.7-9; 95.7-9; 51-53.

Vaiṣṇava-sāstra----- I. 3.7-9 (2); 20.1-3; 4-6; 13-15; 27.1-3;

III. 1.7-9; 10.11; 32.1-3; 41.19-21; III. 26.4-6 (2); 40.5-7; IV. 56.5-7;
V. 28.1-3; 82.1-3; 4-6; VI. 70.1-3; 4-6; 71.1-3; 4-6.

Āgṇimāruta-sāstra ----- I. 146.1-3; 147.1-3; 148.1-3; III. 26.1-3;
4-6 (1); VI. 15.7-9; 13-15; 44.7-9; 47.1-3; VIII. 43.1-3; X. 9.1-3;
15.1-3.

Sodasi-sāstra ----- I. 16.1-3 (1); 84.10-12 (3); 13-15 (2);
II. 22.1-3; III. 44.1-3; 45.1-3; VIII. 12.25-27; 69.1-3; 8-10; 13-15;
X. 96.1-3; 133-135.

Āsvina-sāstra ----- I. 22.13-15 (2).

Puruṣamedha ----- X. 57.3-5; 58.1-3; 59.5-7; 60.8-10.

Hotrakas

Maitrāvaruṇa

Stotriya ----- I. 2.7-9 (2); 5.1-3; 23.4-6 (1); 41.4-6(2); III.
27.1-3; 62.16-18; IV. 51.1-3; 52.1-3; V. 68.1-3; 70.1-3; 51.1-3;
66.1-3; 4-6; 7-9; VIII. 1 7.11-13; 81.1-3; 84.1-3; 93.4-6;

Anurūpa ----- I. ~~1.4-6~~ 1.4-6; 84.10-12 (2); III. 11.7-9; V.
6.1-3 (2); 14.1-3; VII. 17.1-3; 6.7-9; VIII. 32.1-3; 69.4-6; 82.1-3;
4-6; 93.19-21.

Sastras ----- I. 23.4-6 (2); 131.1-3; III. 51.1-3; 62.1-3;
42.8-10; VII. 22.5-8; 51.10-12; 66.7-9 (2); VIII. 42.1-3; 62.1-3;
X. 23.1-3;

Brāhmanācchamsin

Stotriya ----- I. 4.1-3 (1); 6.1-3 (2); 4-6; 7-9; 7.1-3 (1);
81.1-3; 84.7-9; 13-15(1); VII. 31.4-6; VIII. 1.24-26; 2.1-3 (2); 16-18;
6.1-3 (3); 15.4-6; 17.1-3 (1,3); 24.19-21; 45.22.24; 40-42; 76.10.12;
97.10-12; 98.1-3; 157.1-3.

Anurūpa ----- I. 6.1-3 (1), 8.8-10; ~~81.7-9~~ 81.7-9; III. 37.8-10;
VIII. 1.29.31; 6.1-3 (2); 8.1-3 (2); 15.1-3; 17.4-6; 24.1-3(3); 6-8;
16-18; 24.22.24; 25-27; 69.4-6;

Sastra ----- I. 57.1-3; II. 41.10-12 (2); VIII. 93.1-3; 96.13-15;
IX. 101.4-6; X. 23.3-5; 5-7; 105.1-3;

Acchāvāka

Stotriya ----- I. 10.1-3; 11.1-3; 4-6; 22.16-18; 17-19; 84.1-3;
10.12; III. 12.1-3; V. 39.1-3; VI. 60.4-6; 7-9; 10-12; VII. 94.1-3;
VIII. 2.25-27; 13.1-3; 17.1-3; 38.1-3; 92.19-21; 95.4-6; 98.7-9;

Anurūpa ----- I. 5.7-9; 7.1-3 (2); 10.4-6; 10.5-7; 9-11; 11.6-8;
22.19-21; 80.1-3; 84.4-6; 12.4-6 (1); 7-9; V. 35.1-3; VIII. 12.1-3(1);
13.16-18; 32.13-19; 82.7-9; 95.1-3; 98.10-12.

Sastras ----- III. 12.4-6 (2); 7-9 (2); V. 25.1-3; VII. 94.7-9;
VIII. 71.10-12; 81.4-6; X. 23.5-7; 24.1-3.

Grāvastū ----- I. 91.16-18.

Śrutipramāṇa ----- I. 1.7-9 (1,2); 7-9 (2); 3.7-9 (2); 4.1-3;
5.1-3; 6.1-3(2); 4-6; 7-9; 7.1-3 (1,3); 10.1-3; 11.1-3; 16.1-3 (1); 18.1-3;
20.1-3; 20.4-6; 22.5-7; 11.4-6; 22.13-15 (1); 22.16-18 (1); 17-19; 23.4-6(1)
24.5-5; 81.1-3; 84.1-3; 7-9; 10.12 (1,2) 13-15 (1); 91.9-11; 105.1-3; 4-6;
157.1-3; 159.5-5; 175.1-3; II. 6.1-3; 22.1-3(1); 41.4-6 (1); 7-9 (1); 13-15;

16-18; IV. 15.1-3(1); 31.1-3; 32.1-3; 47.2-4; 56.5-7; V. 25.1-3; 39.1-3;
 51.8-10; ~~51.1-3~~; 68.1-3; 70.1-3; 78.1-3(2); 82.1-3; 4-6; VI. 7.1-3;
 15.13-15; 16.1-3; 10-12; 13-15; 42.1-3; 44.1-3; 4-6; 47.1-3; 51.13-15;
 52.7-9; 60.4-6; 7-9; 10-12; 61.1-3; 10.12; 70.1-3; 4-6; 71.1-3; 4-6;
 VII. 1.1-3(2); 15.1-3; 22.1-3; 4-6; 27.1-3; 28.1-3; 29.1-3; 30.1-3;
 31.1-3; 4-6; 43.1-3; 61.1-3; 64.1-3; 65.1-3; 66.1-3; 4-6; 7-9 (1); 10-12;
 70.1-3; 72.1-3; 74.1-3; 90.1-3; 94.1-3; 95.1-3 (1,2); 4-6; 96.1-3;
 VIII. ~~1.2-4~~; 1.24-26; 2.1-3(1,2,3,4); 4-6; 7-9; 13-15; 25-27; 3.1-3;
 6.133 (3); 8.1-3 (1,2); 12.25-27; 15.4-6; 17.1-3 (1,2,3); 11-13; 24.19-21;
 27.13-15; 38.1-3; ~~41.22-24~~; 63.1-3; 7-9; 68.1-3; 4-6; 7-9; 10-12; 69.1-3;
 8-10; 13-15; 76.1-3; 4-6; 7-9; 10-12; 78-1-3; 81.1-3; 84.1-3 5-7; ~~81~~
 92.1-3; 92.7-9; 19-21; 93.4-6; 7-9; 19-21; ~~31-33~~; 94-4-6; 95.4-6;
 96.13-15; 97.10-12; 98.1-3; 7-9; X. 9.1-3; 15.1-3; 37.7-9; 96.1-3;
 133.1-3; 134.1-3; 157.1-3; 170.1-~~32~~; 176.2-4;

Liṅgapramāṇa. I. 1.4-6; 7-9; 6.1-3(1); 7.1-3 (2); 8.8-10; 10.4-6;
 10.5-7; 10.9-11; 10.6-8; 16.1-3 (2); ~~22-24~~ 22.1-3; 22.13-15 (2); 22.16-18(2);
 19-21; ~~31.4-6~~(2); 27.1-3; 10-12; 30.17-19; 20-22; 57.1-3; 59.2-4;
 80.1-3; 81.7-9; 84.4-6; 10-12 (3); 13-15(2); 91.16-18; 115.1-3; 4-6;
 116.1-3; 4-6; 131.1-3; 136.4-6; 139.7-9; 14-1-3; 147.1-3; 148.1-3;
 154.2-4; 158.1-3; II. 1.7-9; 10-12; 22.1-3 (2); 32.1-3; 41-7-9 (2);
 10-12 (2); III. 12.4-6 (1,2); 7-9 (1,2); 26.1-3 (1,2,3); 4-6(1,3,)
 27.13-15; 37.8-10; ~~41.1-3~~; 51.4-6(1,2); 62.1-3; IV. 15.1-3 (2); 42.8-10;
 46.22-4; 3-5; V. 6.1-3(1,2); 14.1-3; 24.1-3; 28.1-3; 35.1-3; 40.1-3;
 51.1-3; 11-13; 65.1-3; 78.1-3 (1); VI. 15.7-9 (1,2); 16.4-6; 44.7-9;
 VII.1.1-3 (1); 17.1-3; 31.10-12; 66.7-9(2,3); 94.7-9; VIII. 1.29-31;
 6.1-3 (1,2); 7-9; 12.1-3 (1,2); 15.1-3; 17.4-6; 24.1-3(1,2,3); 4-6;
 16-18; 22-24; 25-27; 25.1-3; 10-12; 26.4-6; 23-25; 32.1-3; 4-6; 17-19;
 42.1-3; ~~43.1-3~~; 62.1-3; 64.10-12; 69.4-6; 71.10-12; 81.4-6; ~~82.1-3~~; 4-6;

Ch. III

7-9; 90.1-3; 92.2-6; 93.1-3; 94.1-3; 95.1-3 (1,2); 98.10-12;

IX. ~~66.19-21~~ 66.19-21; X. 23.1-3; 3-5; 5-7; 24.1-3; 37.1-3; 57.3-5;

58.1-3; 59.5-7; 60.8-10; 105.1-3; 118.5-7; 134.4-6; 150.~~15~~ 1-3.

Chapter IV

Rc --- Viniyoga

Maṇḍala I

1.1. (D. Agni, M. Gayatrī, R. Madhucchandas Vaisvāmitra)

(1) A. [/]AS (II.1.26) prescribes the rc as the yājyā of the Svistakrt at the second pavamānesti in the Agnyādheya.

B.C. The viniyoga is based on lingapramāṇa and the rc is appropriate for it refers to the worship of Agni (agnim īdā^e).

1. 3. (D. Agni, M. Gayatrī, R. Madhucchanda Vaisvāmitra)

(1) A. [/]AS (II.1.27) prescribes the rc as the anuvākya of the first portion of the clarified butter in the third pavamānesti in the Agnyādheya.

B.C. Same as under 1. (1) above.

(2) A. ^{//}SS (III.7.3) cites the rc as the puronuvākya of the clarified butter-portion at the Mitravinā-isti.

B.C. SB (XI.4.3.19) cites the rc for the same purpose. The viniyoga is based on Śrutipramāṇa and the rc is appropriate ^{to} in the context, for Agni is spoken of as bringing the Gods to the sacrifice.

(3) A. ^{//}SS (III.15.8) prescribes the rc as the puronuvākya of the first clarified butter-portion for Gṛhamedhin Maruts in the Sakamedha ^{parvan} ~~prescripti~~

B.C. TS (IV.5.13.5) cites the rc in the above context, thus providing Śrutipramāṇa for the viniyoga.

2.1 (D. Vāyu, M. Gayatrī, R. Madhucchandas Vaisvāmītra)

(1) A. AS (V.5.2) and SS (VII.2.2) prescribe the rc as the first Puronuvākya of the Aindravāyavagraha in the Agnistoma.

B.C. AB (IX.2) in this context, refuting the pra^cti^cse^o some schools of having the Puronuvākya in the Anustubh metre, prescribes Gayatrī as the metre of the Puronuvākya.

EB (XXVIII.2) states that the puronuvākyas of the first of the grahas for two deities (i.e. Indravāyu) are the two appropriate verses of Madhucchandas. As this verse is by Madhucchandas and is addressed to Vāyu in the Gayatrī metre, the viniyoga is based on lingapramāṇa and the verse is perfect in the context, as it invokes Vāyu to come to the Soma-draught.

2.4. (D. Indravāyu, M. Gayatrī, R. Madhucchandas Vaisvāmītra)

(1) A. AS (V.5.2) and SS (VII.2.2) cite this rk as the second of the two puronuvākyas of the Aindravāyavagraha.

B.C. Same as under 2.1 (1) above.

3.10. (D. Sarasvatī, M. Gayatrī, R. Madhucchandas Vaisvāmītra)

(1) A. AS (II.8.3) and SS (II.4.4) prescribe ^{the} rc as the Puronuvākya of the second oblation in the Anvārambhanīyestī.

B.C. The viniyoga is based on lingapramāṇa and the rc is appropriate to in the context, for Sarasvatī is invoked to 'yajnaṁ vastu dhiyāvāsuk'.

4.1. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmītra)

(1) A. AS (V.18.5) and SS (VIII.3.13) prescribe the rc as the dhāryā in the hymn addressed to the Rbhus, which is included in the Vaisvadeva-sastra in the Agnistoma.

B.C. AB (XIII.6) and KB (XVI.3) both have the same prescription for the rc. The vinīyoga is based on Srutipramāṇa.

7. 5. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmītra)

(1) A. ¹¹SS (IX.26.3) cites this rc as the Puronuvākya of the oblation to Indra at the ^{ist}prescribed for one who has Agnicayana in his Somayāga.

B.C. KB (XIX.V) mentions these offerings, but does not mention the rcs to be employed in it. The vinīyoga is based on lingapramāṇa and the rc suits the context for it invokes Indra.

7. 10. (D. Indra, M. Gayatrī, R. Madhucchandas Vaisvāmītra)

(1) A. ¹¹AS (VI.5.2) prescribes the rc for the āhuti which is offered before reciting the Asvina-sastra in the Atirātra.

B.C. AB does not mention any rc in the context. The vinīyoga rests on lingapramāṇa.

(2) A. ¹¹AS (VII.2.10) cites the rc as the commencing āk (ārambhanīya) rc in the sastra of the Brahmanācchamsin at the morning-pressing on the ṣ Gaturvīṃśa day.

B.C. AB (XXVII.3) mentions this vinīyoga, which is thus based on Srutipramāṇa and the rc is appropriate for the sastra of the Brahmanācchamsin is for Indra at the morning-pressing (AB XXVII.1).

(3) A. ¹¹AS (I.8.14) cites the rc as the puronuvākya of the offering of the Puroḍāśa to Indra (if he is not substituted by Mahendra) in the Darsapūrnāmasestī.

B.C. The vinīyoga is based on lingapramāṇa and the rc is appropriate for it invokes Indra (Indram ————— havamāhe ————— '.)

8. 1. (D. Indra, M. Gayatrī, R. Medhucchandras Vaisvāmītra)

(1) A. AS (I.6.1) and SS (I.8.12) prescribe the re as the Puronuvākya of the Sāmnāya in the Darsesti.

B.C. Same as under 7. 10 (5) above.

10. 12. (D. Indra, M. Anuṣṭubh, R. Medhucchandras Vaisvāmītra)

(1) A. AS (IV.6.3) and SS (V.9.12) include this re among those which are to be recited by the Hotr in the Purvapatala of the Pravargyābhistava.

B.C. AB (IV.2) and KB (VIII.4) both mention this viniyoga, which thus rests on Śrutipramāna.

(2) A. AS (IV.9.6) and SS (V.13.10) cite it as one of the res to be recited at the time of the bringing forward of the two Soma-carts towards the altar.

B.C. AB (V.3) and KB (IX.4) mention this viniyoga, and thus provide Śrutipramāna for it. The viniyoga ~~is~~ shows the intimate relation of Indra to Soma.

12.1. (D. Agni, M. Gayatrī, R. Medhātithi Kāva)

(1) A. AS (I.2.7) and SS (I.4.9) cite it as one of the Sāmidhenī res in the Darsapūrnāmasesti.

B.C? SB (I.4.1.54) also cites the re as a Sāmidhenī. The viniyoga is based on Śrutipramāna. The re speaks of accepting Agni as the messenger and praises Agni as 'yajñasya sukratu'.

12.2. (D. Agni, M. Gayatrī, R. Medhātithi Kāva)

(1) A. SS (I.2.11) prescribes this re as the puronuvākya to Agni-Svīstakṛt at the second Pavamanesti in the Agnyādheya.

B.C. KB (I.1) hints at this vinīyoga stating that the puronuvākya and yājya of the second pavamānesti have the word Agni twice. The vinīyoga is based on lingapramāṇa.

(2) A. ¹¹SS (III.5.1) cites this rc as the Puronuvākya in the Prāyaścī-
ttesti, which is enjoined when the adhvaryu brings new fire out of the Gārhapatya
to the Āhavanīya while the fire of a previous sacrifice is still burning there.

B.C. The vinīyoga is based on lingapramāṇa.

12.6. (D. Agni, M. Gayatrī, R. ^Medhātithi Kāṇva)

(1) A. ¹¹AS (II.16.7) includes this rc amongst those which are to be
recited while Agni is being churned in the Ātithyesti. ¹¹SS (III.13.1) cites
it in the Agnimanthana in the Vaisvadeva and ~~ag~~ again at (V.7.5) in the context
of the Ātithyesti.

B.C. AB (III.5) and KB (VIII.1) prescribe this rc in the Agniman-
thana in the Ātithyesti. The vinīyoga is based on Śrutipramāṇa. The ~~tr~~ rc praises
Agni as 'Kavir gāhapatir yuvā'.

(2) A. ¹¹AS (III.13.2) cites the rc as the Puronuvākya for the offering
to Agnimant Agni, in case one puts new fire from the Gārhapatya in the Āhavanīya
while there is still the previous fire in it. ¹¹SS (III.5.1) employs the rc
as the yājya in the same context.

B. AB (XXXII.5) cites the rc as the anuvākya in the above context,
and thus provides śrutipramāṇa for the vinīyoga given by ¹¹AS. The vinīyoga as
yājya is based on lingapramāṇa.

C. The rc is appropriate in the context for it refers to Agni as being enkindled by Agni --- 'agnināgniḥ samidhyate'.

(3) A. ŚS (II.2.11) cites this rc as the yājyā for Agni-Sviṣṭakṛt in the second Pavamāneṣṭi.

B.C. Same as under 1.1 above.

12.9. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (III.13.12) and ŚS (III.5.2) cite this rc as the yājyā of the oblation when there is a contact between the Gārhapatya and Āhavanīya fires.

B.C. AB (XXXII.5) confirms this vinīyoga, which is thus based on Śrutipramāṇa. The rc invokes Agni pāvaka to be kind to one, who serves the sacred Fires and thus indirectly begs pardon.

13.10. (D. Tvastā, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (I.10.5) and ŚS (I.15.4) prescribes the rc as the purona-vākya of the oblation to Tvastā in the Patnī-samyājas.

B.C. KB (III.9) describes the Patnī-samyājas, but does not mention the rcs to be ^{employed} applied in them. The vinīyoga is based on lingapramāṇa. The rc invites (upahvaye) Tvastā to the sacrifice and is thus appropriate in the context.

14.10. (D. The Visvedevas, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀS (V.10.10) and ŚS (VII.10.16) prescribe this rc as the yājyā for the Prāṇa-sastra in the Agniṣṭoma.

B.C. AB (XI.4) and KB (XIV.5) confirm this vinīyoga, which therefore, rests on Śrutipramāṇa. The rc invokes Agni to drink Soma with All the Gods and is thus perfect in the context.

15.6. (D. Mitra-Varuṇa Bṛhas (with R̥tus, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚS (XII.2.14) prescribes the ṛc as one of the 12 verses for over-reciting (ati-samsana), at the morning-pressing in the Dvādasāha by the Maitrāvaruṇa in his śastra.

B.C. KB (XXVIII.10) while recommending the over-reciting does not specify ṛcs for this purpose. The vinīyoga is based on līṅgapramāṇa and the ṛc is appropriate, for the śastra of the Maitrāvaruṇa is for Mitra-varuṇa.

18.6. (D. Sadasaspati, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚS (VI.13.3) cites the ṛc as one of the three ṛcs which are to be muttered when passing before and then to the north of the Dhīṣṇyās in the context of Dhīṣṇyopasthāna in the Agniṣṭoma.

B.C. KB (XIII.1) simply says that 'he pays homage to the sadas' and does not prescribe ṛcs for the purpose. The vinīyoga is based on līṅgapramāṇa and the ṛc having Sadasaspati for its deity is quite appropriate ^{to} in the context.

19.1. (D. Agni (with Maruts), M. Gāyatrī, R. Medhātithi (Kāṇva)

(1) A. AS (II.13.2) prescribes the ṛc as dhāryā in the Sāmidhenī in the Kāṇva.

B.C. The vinīyoga is based on līṅgapramāṇa and the ṛc is appropriate ^{to} in the context, for the Maruts are connected with rain.

22.1. (D. The Asvins, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. AS (V.5.12) and ŚS (VII.2.8) cite the ṛc as the puronuvākya for the offering of the Soma-sap for the Asvins in the Agniṣṭoma.

B.C. KB (XXVIII.2) says that a verse by Medhātithi is recited as the Puronuvākya. The vinīyoga is based on līṅgapramāṇa the the ṛc invites the Asvins to the Soma-draught and is therefore perfect in the context.

22.5. (D. Savitr̥, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ^{||}SS (III.13.12) cites the ṛc as the yājyā for the oblation to Savitr̥ in the Vaiśvadeva-parvan.

B.C. KB (V.1-2) deals with the Vaiśvadeva-parvan, but does not prescribe specific ṛcs for its various rites. The viniyoga is based on lingapramāṇa. The ṛc is perfect in the context, for it calls (upahwaye) Savitr̥ to the sacrifice.

22.9. (D. Agni, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ^{||}AS (V.5.18) and ^{||}SS (VII.4.9) prescribe the ṛc as the Yājyā for the Nestṛ at the Prasthita-homa in the morning-pressing of the Agnistoma.

B.C. AB (XXVIII.2) and KB (XXVIII.3) cite the ṛc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it invokes Agni to bring Tvastr̥ā to the soma-draught.

22.13. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ^{||}AS (II.9.14) cites this ṛc as the anuvākya for the oblation to Dyāvāpṛthivī in the Āgrayanestī.

^{||}SS (III.12.9) cites this ṛc in the above context as the yājyā.

B.C. KB (IV.14) mentions this oblation of Puroḍāśa prepared on one potsherd for Dyāvāpṛthivī in the Āgrayanestī, but does not prescribe ṛcs for it. The viniyoga is based on lingapramāṇa and the ṛc is appropriate as anuvākya and yājyā both, for it invokes Dyaus and Pṛthivī 'imaṁ yajñam mimikṣatan'.

(2) A. ^{||}AS (II.16.2) and ^{||}SS (III.13.17) prescribe the ṛc to be recited at the churning of fire (Agnimanthana).

B.C. AB (III.5) and KB (VIII.1) prescribes the ṛc in the ~~above~~ above context and thus provide Śrutipramāṇa for the vinīyoga. AB (loc. cit.) explains the employment of this ṛc in the context by stating that it was by means of Heaven and Earth that Gods grasped Agni, when he was born. KB (loc. cit.) simply states that Heaven and Earth are the supports and hence the ṛc provides support for Agni. The ṛc, however, is appropriate ^{to} in the context, for the Adharāraṇi and the uttararaṇi represent Earth and Heaven respectively.

(3) A. AS (III.10.24) prescribes the ṛc to be recited when the Sāmāyāya which has spilled over the earth is wiped and taken to the Āhavanīya.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate because the Sāmāyāya was spilled within Heaven and Earth and they are to be appears.

(4) A. AS (VI.5.18) ~~and~~ prescribes this ṛc in the Āsvina-śastra.

B.C. AB (XVII.4) cites the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa and the ṛc, according to AB (loc. cit.) is appropriate for Heaven and Earth are the supports.

22.14. (D. Dyāvāpṛthivī, M. Gāyatrī, R. Medhatithi Kāvya)

(1) A. SS (V.13.5) prescribes this ṛc to be recited by the Hotṛ in the context of Havirdhāyaprasāstana, while following the cart and keeping to the left track.

B.C. KB (IX.4) refers to the recitation of the Hotṛ in the context but does not cite the ṛc to be recited. The vinīyoga is based on lingapramāṇa. Though the ṛc refers to Heaven and earth, it also has a reference to Soma in 'gandharvasya dhruva pada'

22.15. (D. ~~Brh~~ Prithivī, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ŚŚ (IX.28.13) prescribes the ṛc as the yājyā for the oblation to Prithivī in the Anubandhya offerings.

B.C. KB (XVIII.11) mentions the Anubandhya, but does not describe its ritual in detail. The vinīyoga is based on līṅgapramāṇa.

22.16. (D. Viṣṇu with the Devas , M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (I.5.38) prescribes the ṛc to be muttered by the Hotṛ if he, between the yājyā and anuvākya, happens to utter something which is not concerned with the ritual.

B.C. The vinīyoga is based on līṅgapramāṇa, The ṛc ~~refers to the~~ is appropriate in the context, for it prays for the protection of the Gods.

(2) A. ĀŚ (I.11.13) prescribes the ṛc in the Prāyaścitta Homa in the Darsapūrṇamāsa.

B.C. Same as under (1) above.

22.17. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ĀŚ (I.11.13) cites the ṛc in the Prāyaścittahoma in the Darsapūrṇamāsa.

B.C. The vinīyoga is based on līṅgapramāṇa. The ṛc refers to the strides of Viṣṇu. The sacrifice is Viṣṇu and therefore any ṛc to Viṣṇu has a general applicability in the yajña.

(2) A. ĀŚ (I.6.1) and ŚŚ (I.8.8.) prescribe this ṛc as the anuvākya of the whispered offering (upāṁśu) for Viṣṇu in the Darsapūrṇamāsa.

B.C. The vinīyoga is based on līṅgapramāṇa and the ṛc is appropriate to the context for it refers to Viṣṇu.

(3) A. AS (IV.5.3) prescribes the rc as the anuvākya of the main offering in the Ātithyesti.

B.C. AB (III.6) cites the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

(4) A. AS (IV.8.8) cites the rc as the anuvākya of the offering to Viṣṇu in the upasaḍ.

B.C. AB (IV.8) cites the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

(5) A. AS (III.10.14) prescribes the rc to be recited if a dog passes through the Gārhapatya and the Āhavanīya.

B.C. Same as under (1) above.

22.18. (D. Viṣṇu, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. AS (IV.8.8) cites the rc as the yaḥya of the offering to Viṣṇu in the morning upasaḍ and as the anuvākya in the evening upasaḍ in the same context.

B.C. AB (IV.8) cites the verse for Viṣṇu in the upasaḍ. The vinīyoga is based on Śrutipramāṇa.

22.19. (D. Viṣṇu, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. SS (XIII.7.6) cites the rc as the yaḥya for the extra sastra of the Hotr which he is to recite if Soma is left over from the morning pressing.

B.C. The vinīyoga is based on lingapramāṇa and the rc is appropriate to the context in a general way, for Viṣṇu is sacrifice.

23.1 (D. Vāyu, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. ¹AS (VII.6.2) and ¹SS (X.3.5) prescribe the ṛc as one of the Vāyavya ṛc in the Praūga-sastra of the second day of the Dasarātra.

B.C. AB (XX.3) prescribe II.41 for the Prauga on the second day . But this hymn has only two ṛcs for Vāyu. This discrepancy is made up by adding this ṛc. AB (loc. cit.) does not mention this addition. KB (XXII.2).

23.4. (D. Mitra-Varuṇa, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. ¹AS (V.5.18) and ¹SS (VII.4.6) prescribe the ṛc as the yājyā for the Maitrāvaruṇa at the Prasthitahoma in the Agnistoma.

B.C. AB (XXVIII.2) and KB (XXVIII.3) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context for it invokes Mitra-Varuṇa to come to the Soma-draught.

23.5. (D? Mitra-Varuṇa, M. Gayatrī, R. Medhātithi Kāṇva)

(1) A. ¹AS (III.8.19) prescribes the ṛc as the anuvākya for the offering of ānikṣā in the Dakṣāyaṇeṣṭi.

B.C. KB (IV.4) speaks of the ānikṣā offering for Mitra and Varuṇa in the Dakṣāyaṇeṣṭi, but does not prescribe ṛcs for the purpose. The viniyoga is based on lingapramāṇa and the ṛc suits the context, for it is invocational in content.

(2) A. ¹SS (IX.27.2) cites the ṛc as the anuvākya for the offering to Mitrāvaruṇau in the Somayaga combined with Gayana.

B.C. KB (XII.5) alludes to the above context, but does not prescribe specific ṛcs. The viniyoga is based on lingapramāṇa.

23.20. (D. Āpah, M. Anuṣṭubh, R. Medhātithi Kāṇva)

(1) A. ĀS (II.13.4) prescribes the ṛc as the anuvākya for the later ājya-portion in the Nārīṣṭi.

B.C. The viniyoga is based on lingapramāṇa and the ṛc is appropriate to the context for the iṣṭi is performed to bring rain.

(2) A. SS (VIII.11.3) cites the ṛc as the optional yājya in the Vāruṣṭi in the Avabhr̥tha.

B.C. KB (XVIII.10) hints at this viniyoga by saying 'Vātragimā-
vājyabhāg^{au}abhavataḥ, apsumantau haikē kurvanti. The viniyoga is based on lingapramāṇa.

23.22. (D. Āpah, M. Anuṣṭubh, R. Medhātithi Kāṇva)

(1) A. ĀS (III.5.2) prescribes the ṛc for washing hands in the Animal sacrifice.

B.C. The viniyoga is based ~~on~~ lingapramāṇa and the ṛc is appropriate to the context, for invokes Āpah to purify.

(2) A. ĀS (VI.15.11) prescribes this ṛc for recitation while taking bath in the Avabhr̥thēṣṭi.

B.C. Same as under (1) above.

23.23. (D. Agni, M. Anuṣṭubh, R. Medhātithi Kāṇva)

(1) A. ĀS (III.6.27) prescribes the ṛc in paying reverence to the Āhavanī in the Animal sacrifice.

B.C. The viniyoga is based on lingapramāṇa and the ṛc is appropriate in the context, for besides Āpah it refers to Agni also.

24.3. (D. Savitr̥, M. Gāyatrī, R. Sunah̥sepa Vaisvāmitra)

(1) A. ¹ĀS (II.16.2) and ¹SS (III.13.17) prescribe the ṛc as the first among the those which are to be recited while fire is being churned in the Vaisvadeva-parvan of the Caturmāsya.

B.C. AB (II.5) and KB (VIII.1) include the ṛc in the Agniman thanyas. The vinīyoga rests on Śrutipramāṇa. AB (loc.cit.) and KB (loc. cit.) remarks that Savitr̥ being the lord of instigations, a ṛc to Him is appropriate in the context.

(2) A. ¹ĀS (IV.7.4) and ¹SS (V.10.3) prescribe the ṛc in the uttara- patala of the Pravargyeṣṭi.

B.C. AB (IV.5) cites this ṛc in the context. The vinīyoga is based on Śrutipramāṇa and the ṛc suits the context for the same reason as shown under (1) above.

(3) A. ¹ĀS (V.12.9) and ¹SS (VII.15.3) prescribe this ṛc in the recitation of the Grāvastu at the midday-pressing in the Agniṣṭoma.

B.C. The vinīyoga rests on lingapramāṇa supported by Prakarṇa- pramāṇa and the ṛc is appropriate ^{to} in the context for the same reason as shown under (1) above.

24.8+9. (D. Varuṇa, M. Tristubh, R. Sunah̥sepa Vaisvāmitra)

(1) A. ¹SS (III.14.20) prescribes the ^cṛks as the puṛṇuvākya and yājya for the sacrifice which takes place at the expiatory bath in the Varuṇapraghāsa.

B.C. KB (V.3) deals with Varuṇapraghāsa, but does not mention specific res for the various rites. The vinīyoga is based on lingapramāṇa.

(2) A. ¹SS (VIII.10.2) prescribes 24.8 to be muttered by the sacrificer while he is going to the water-side for Avabhiṭha.

B.C. The viniyoga is based on Lingapramāṇa and the ṛc is appropriate for Varuṇa rules over the water also.

24.11. (D. Varuṇa, M. Tristubh, R. Śumahśepa Vaiśvāmitra)

(1) A. ¹AS (II.17.15) and ¹¹SS (III.14.5) prescribe the ṛc as the yājyā for the offering to Varuṇa in the Varuṇapraghāsa.

B.C. The viniyoga is based on Lingapramāṇa and the ṛc is appropriate for it speaks of approaching Varuṇa.

(2) A. ¹AS (III.7.15) prescribes the ṛk as one of ~~with affecting~~ the yājyās for the offering of the parts of the animal to varuṇa in the Varuṇa-praghāsa, while ¹¹SS (VI.10.11) prescribe it as one of the anuvākyās in the same context.

B.C. Same as under (1) above.

24.12. (D. Varuṇa, M. Tristubh, R. Śumahśepa Vaiśvāmitra)

(1) A. ¹AS (III.7.15) prescribes the ṛc as one of the two yājyās for the offering of the parts of the animal to Varuṇa in the Varuṇapraghāsa.

B.C. Same as under 24.11 (1) above.

24.14. (D. Varuṇa, M. Tristubh, R. Śumahśepa Vaiśvāmitra)

(1) A. ~~11~~¹AS (VI.14.11) and ¹¹SS (~~VIII.11.5~~) prescribe the ṛc as ~~the~~ one of the two anuvākyās for the offering of the parts of the animal to Varuṇa in the Varuṇapraghāsa.

B.C. Same as under 24.11 (1) above.

(2) A. ¹AS (VI.15.7) and ¹¹SS (VIII.11.5) prescribe the ṛc as the yājyā for the offering to Varuṇa in the Avabhykṣa.

B.C. Same as under 24.11 (1) above.

24.15. (D. Varuṇa, M. Triṣṭubh, R. Śunahṣepa Vaiśvāmītra)

(1) A. \overline{AS} (VI.13.7) and \overline{SS} (VIII.11.5) prescribe the ṛc as the anuvākya for the offering to Varuṇa in the Avabhr̥tha.

B.C. Same as under 24.11 (1) above.

25.10. (D. Varuṇa, M. Gāyatrī, R. Śunahṣepa Vaiśvāmītra)

(1) A.B. \overline{AB} (XXXIX.4) prescribes the ṛc to be used in addressing the king in the Mahābhīṣaka when he has been anointed.

G. The ṛc refers to the setting of Varuṇa on the throne and is therefore, appropriate to the context.

25.19. (D. Varuṇa, M. Gāyatrī, R. Śunahṣepa Vaiśvāmītra)

(1) A. \overline{AS} (II.17.15) and \overline{SS} (III.14.5) prescribe the ṛc as the anuvākya for the offering to Varuṇa in the Varuṇapraghāsa.

B.C. Same as under 24.11 (1) above.

31.1. (D. Agni, M. Jagatī, R. Hiranyastūpa Āṅgīrasa)

\overline{SS} (XIV.53.6) cites the ṛc in the Marutvatiya-sastra in the Agāra Agniṣṭut ekāha.

31.18. (D. Agni, M. Triṣṭubh, R. Hiranyastūpa Āṅgīrasa)

(1) A. \overline{AS} (IV.1.23) prescribes the ṛc as the puranuvākya of the offering to Agni Brahmanvant in the ukhāsambharanīyāṣṭi in the Agnicayana.

B.C. The vinīyoga is based on Līṅaprasāṅga. The ṛc has the symbol of Agni Brahmanvant in the words 'etenāgne brahmaṇā vāvṛdhasva'.

(2) A. \overline{SS} (I.15.17) prescribes the ṛc for paying reverence to the Āhavanīya fire at the end of the Patnī-Sanyājas.

B.C. Same as under (1) above.

36.9. (D. Agni, M. Brhatī, R. Kaṇva Ghṛāṣa)

(1) A. AS (IV.6.3) and SS (V.9.9) cite the ṛc to be recited when the Mahāvīra pot is set down on the mound (Khara).

B.C. AB (IV.2) cites the ṛc in the same context. The viniyoga is based on Śrutipramāṇa. The ṛc is perfect in the context, as it contains the words 'Saṁ sīdasva mahā asi'.

36.13-14. (D. Agni, M. Brhatī (13), Pañkti (14), R. Kaṇva Ghṛāṣa)

(1) A. AS (IV.7.4) prescribes the ṛc in the uttarapaṭala of the Pravargyabhiṣṭava.

B.C. AB (IV.5) cites the ṛcs in the context. The viniyoga is based on Śrutipramāṇa. The ṛcs are appropriate to the context.

(2) A. AS (III.1.9) and SS (V.15.5) cite the ṛc among the verses to be recited, while the Yūpa is being erected.

B.C. AB (VI.2) and KB (X.2) cite the ṛcs in the context. The viniyoga is based on Śrutipramāṇa and the ṛcs are appropriate in the context.

37.1. (D. The Maruts, M. Gayatrī, R. Kaṇva Ghṛāṣa)

(1) A. AS (II.18.16) and SS (III.15.15) prescribe the ṛc as the anuvākya of the offering to Kṛidin Maruts (Marutaḥ Kṛidinaḥ) in the Sakamedha.

B.C. The viniyoga is based on lingapramāṇa; The linga is shown by the words 'Kṛidam vaḥ sardho mārutaḥ'.

38.2. (D. The Maruts, M. Gayatrī, R. Kaṇva Ghṛāṣa)

(1) A. AS (II.15.7) cites the ṛc as the anuvākya of the offering of a puroḍāsa prepared on seven patches to the Maruts in the Karīri-īṣṭi.

B.C. The viniyoga is based on Lingapramāṇa and the ṛc is appropriate to the context, as it is addressed to the Maruts, who are ^{invited} ~~designated~~ in the ṛc as bringing rain.

40.1. (D. Brahmanaspati, M. Br̥hatī, R. Kanva Chāṇa)

(1) A. AS (IV.7.4) and SS (V.10.9) prescribes the ṛc to be recited in the Pravargya when after milking the cow, the milker gets up.

B.C. AB (IV.5) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context, as it refers to the act being performed in the words 'uttīṣṭha brahmanaspate'.

(2) A. SS (V.14.9) cites the ṛc ~~amongst those to be recited by the~~ Hotṛ in the Agnisomaprāyayana.

B.C. KB (IX.5) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc suits the context for the same reason as shown under (1) above.

40.5. (D. Brahmanaspati, M. Tristubh, R. Kanva Chāṇa)

(1) A. AS (IV.7.4) and SS (V.10.14) prescribe the ṛc to be recited by the Hotṛ while the Mahāvīra couldron is being carried to the Āhavanīya.

B.C. AB (IV.5) and KB (VIII.7) cite the ṛc in the above context. The viniyoga is based on Śrutipramāṇa and the ṛc suits the context as it refers to the act being performed in the words 'Pratnu ^ḥbrahmanaspate'.

(2) A. AS (IV.10.3) and SS (V.14.10) prescribe the ṛ^c in the Agnisomaprāyayana.

B.C. AB (V.4) and KB (IX.5) cite the ṛ^c in the same context as above; rest as under (1) above.

41.1 (D. Mitra, Varuna and Aryamaṇa, M. Gayatrī, R. Kāṇva Ghaurā)

(1) A. ^{||}SS (XII.2.14) prescribes the rc as one of the 12 verses for over-reciting by the Mitravaruna in his sastra in the Dasaratra.

B.C. The vinīyoga is based on lingapramāṇa and the rc is appropriate to the context for it pays reverence to the bone^vtolance of Rudra.

41.7. (D. Mitra, Varuna and Aryamaṇa, M. Gayatrī, R. Kāṇva Ghaurā)

(1) A. ^{||}SS (XII.2.14) cites the rk amongst the twelve verses for over-reciting by the Maitravaruna in his sastra.

B.C. Same as under § 41.1 above.

43.1. (D. Rudra, M. Gayatrī, R. Kāṇva Ghaurā)

(1) A. ^{||}SS (III.5.6) prescribes the rc as the anuvākya in the isti for Rudra, which is to be performed in case there is much illness after the establishing of the sacred fires.

B.C. The vinīyoga is based on lingapramāṇa and the rc is appropriate to the context, for it pays reverence to the bone^vtolance of Rudra.

43.6. (D. Rudra, M. Gayatrī, R. Kāṇva Ghaurā)

(1) A. ^{||}AS (V.20.6) prescribes the rc as the dhāryā in the Āgimaruta-sastra.

B.C. AB (XIII.10) cites the rc in the above context. The vinīyoga is based on Srutipramāṇa. AB (loc. cit.) remarks that the verse is inserted in the sastra for fulness of life.

45.6. (D. Agni, M. Anustubh, R. Praskauva Kāṇva)

(1) A. ^{||}SS (III.15.10) cites the rc as the Puronuvākya ~~him~~ for the offering to Agni-Svīstakṛt in the Sakamedha-isti.

B.C. The viniyoga is based on lingapramāṇa and the ṛc is appropriate to the context, for it prais Agni and invokes Him for bearing the oblation.

(2) A. ĀS (V.5.6) prescribes the ṛc as the puronuvākya for the offering to Agni Svistakṛt in the Prāyanīyeṣṭi.

B.C. KB (VII.9) cites the ṛc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate for reason stated under (1) above.

(3) A. ĀS (X.6.7) prescribes the ṛc as the anuvakya for the offering to Agni Svistakṛt in the isti for Kūṣan in the Āsvamedha.

B.C. Same as under (1) above.

46.15. (D. The Āsvins, M. Gāyatrī, R. Praskarva Karva)

(1) A. ĀS (IV.7.4) and SS (V.10.18) prescribe the ṛc as one of the two yājyās for the oblation of Gharma in the forenoon Pravargya.

B.C. AB (IV.5) cites the ṛc in the context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it invokes the Āsvins to drink the libation 'ubhā pibatam āsvinā'.

(2) A. ĀS (VI.5.24) and SS (IX.20.32) cite the ṛc as one of the two yājyās of the Āsvina śastra in the Agnistoma.

B.C. AB (XVII.5) cites the ṛc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc suits the context for the same reason as shown under (1) above.

50.4. (D. Sūrya, M. Gāyatrī, R. Praskarva Karva)

(1) A. ĀS (II.20.4) and SS (III.18.6) cite the ṛc as the anuvākya of the offering to Sūrya in the Sunāsīrya.

B.C. The viniyoga is based on lingapramāṇa and the ṛc suits the

context, for it refers to Sūrya.

(2) A. ĀS (IX.8.3) cites the rc as the anuvākya of the offering to Sūrya in the Ātir ^{ṁurti} ekāha.

B.C. Same as under (1) above.

50.10. (D. Sūrya, M. Anustubh, R. Praskanva Kāṇva)

(1) A. ĀS (VI.13.15) prescribes the rc to be recited by the priest after coming out of the water after bathing.

B.C. The vinīyoga is based on lingapramāṇa and the rc is appropriate as it refers to the coming to the light of the Sun from darkness.

(2) A. SS (IV.13.1) cites the rc for recitation by the sacrifices towards the end of an isti.

B.C. Same as under (1) above.

52.13. (D. Indra, M. Tristubh, R. Savya Āngirasa)

(1) A. ĀS (IX.5.16) prescribes the rc to be recited before the nividdhāniya sūkta in the Maruṭvatiya sastra in the ekāha called Bhu.

B.C. The vinīyoga is based on lingapramāṇa. The rc contains the symbol of 'bhu' in the words 'tvaṁ bhuvah pratimāṇam pṛthivyā'.

62.6. (D. Indra, M. Tristubh, R. Modhā Gautama)

(1) A. ĀS (IV.7.4) and SS (V.10.8) prescribe the rc in the Pravargyābhīstava.

B.C. AB (IV.5) cites the rc in the above context. The vinīyoga is based on Srutipramāṇa and the rc is appropriate for it connects Indra also with the Pravargya.

64.6. (D. The Maruts, M. Jagatī, R. Nodhā Gautama)

(1) A. [/]AS (V.14.17) and [/]SS (VII.19.14) prescribe the rc as the dhāyā in the Marutvatiya śastra. ~~SS~~ AA (I.2.1.9) gives the same viniyoga for the rc in the Mahāvṛata.

B.C. AB (XII.7) and KB (XV.3) cite the rc in the above context. The viniyoga is based on ^{Sṛu}lingapramāṇa and the rc suits the context only because it ~~is~~ refers to Agni.

64.15. (D. The Maruts, M. Jagatī, R. Nodhā Gautama)

(1) A. [/]AS (III.7.12) prescribes the rc as the yājya for the offering of the omentum to the Maruts.

B.C. The viniyoga rests on lingapramāṇa and the rc suits the context only, because it is addressed to the Maruts.

72.5. (D. Agni, M. Tristubh, R. Parāśara Śāktya)

(1) A. [/]AS (IV.7.4) and ^{//}SS (V.10.7) prescribe the rc in the Pūrva-pāṭala of the Pravargyabhistava, when the milker sits down near the cow.

B.C. AB (IV.5) cites the rc in the above context. The viniyoga is based on Srutipramāṇa. The rc refers to sitting in 'upasiḍan'.

74.1. (D. Agni, M. Gayatrī, R. Gotama Rāhūgana)

(1) A. ^{//}SS (II.11.2) cites the rc to be recited in the paying reverence to the sacred fires in the Agnyādheya.

B.C. The viniyoga rests on lingapramāṇa and the rc is appropriate to the context.

74.3. (D. Agni, M. Gayatrī, R. Gotama Rāhūgana)

(1) A. [/]AS (II.16.7) and ^{//}SS (III.15.17) prescribe the rc to be recited in the churning of fire (Āgnimanthana).

B.C. AB (III.5) and KB (VIII.1) cites the verse for this purpose. The vinīyoga is based on Śrutipramāṇa. The ṛc contains the words 'ud agnir vṛtrahājani' and is therefore, appropriate.

(2) A. AS (II.18.15) prescribes the ṛc as the anuvākya of the first portion of clarified butter to the Maruts in the Sakamedhaparva.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc suits the context only because it refers to Agni.

75.1. (D. Agni, M. Gāyatrī, R. Gotama Rāhugaṇa)

(1) A. AS (III.4.1) and SS (V.18.1) prescribe the ṛc to be recited by the Maitrāvaruṇa in the Pasuyāga after the omentum of the animal has been roasted.

B.C. AB (VII.2) and KB (XXVIII.2) cite the ṛc for the same purpose. The vinīyoga is based on Śrutipramāṇa and the ṛc is appropriate, for it invokes Agni to relish (the oozing drops from the omentum).

(2) A. SS (XIV.56.12) prescribes the ṛc in the Vaiśvadeva śastra of the Agnistut ekāha in place of the normal VIII.3.13.

B.C. The vinīyoga is based on lingapramāṇa.

76.5. (D. Agni, M. Tristubh, R. Gotama Rāhugaṇa)

(1) A. AS (III.7.5) prescribes the ṛc as the yājya of the pasupuro-
dāsa to Agni in the Aikṣidīni.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc has the symbol of the oblation in the word 'havirbhiḥ'.

79.1. (D. Agni, M. Tristubh, R. Gotama Rāhugaṇa)

(1) A. AS (II.13.7) prescribes the ṛc as the anuvākya for the offering to Agni Dhāmacchada in the Karīṣṭi.

B.C. The vinīyoga is based on līṅgapramāṇa.

(2) A.B.CS AB (XXXII.8) prescribes the rk as the anuvākya of the offering to Agni in the expiation rite to be performed in case gold is lost after establishing the sacred fires.

79.2. (D. Agni, M. Tristubh, R. Gotama Rāhūgana)

(1) A. AS (II.13.7) prescribes the rc as the yājya of the offering to Agni Dharmacchada in the Kārīrīsti.

B.C. Same as under 79.1 (1) above.

(2) A.B.C. AB (XXXII.8) prescribes it as the yājya in the expiation rite to be performed if gold is lost after establishing the sacred fires.

79.9. (D. Agni, M. Gayatrī, R. Gotama Rāhūgana)

(1) A. AS (II.10.3) prescribes the rc as the anuvākya of the first ājyabhāga in the Āyuskāmeṣṭi.

B.C. The vinīyoga is based on līṅgapramāṇa and the rc suits the context for it prays Agni for bestowing the full span of life.

(2) A. SS (III.16.24) prescribes the rc as the anuvākya of the ājyabhāgas at the Pitryeṣṭi in the Sakamedha.

B.C. Same as under (1) above.

80.1. (D. Indra, M. Pankti, R. Gotama Rāhūgana)

(1) A.B.C. AA (V.2.2.3) prescribes the rc in the Dakṣiṇapakṣa of the Niskevalya Śāstra in the Mahāvratā.

81.1. (D. Indra, M. Pankti, R. Gotama Rāhūgana)

(1) A.B.C. AA (V.2.2.6) cites the rk in the uttarapakṣa of the Niskevalya śāstra in the Mahāvratā.

82.1. (D. Indra, M. Pañkti, R. Gotama Rāhūgaṇa)

(1) A. $\overline{A}S$ (VI.2.4) prescribes the rc in the Sodasi Śastra.

B.C. AB (XVI.3) cites the $\overline{r}\check{k}$ in the above context. The vinīyoga is based on Śrutipramāṇa and the rc is appropriate, for the śastra is addressed to Indra.

82.6. (D. Indra, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. $\overline{A}S$ (VI.11.9) and $\overline{S}S$ (VIII.8.3) prescribe the rc as the yājyā of the Hāriyojana-graha in the Agniṣṭoma.

B.C. KB (XVIII.6) simply remarks 'triṣṭubham hāriyojanasya puronuvākyaṃ nūcya jagatīyā yajati' and does not prescribe specific rcs. The vinīyoga is based on lingapramāṇa and the rc has the symbol of the Hāriyojana in the words 'yunajmi te brahmana kesina hari'.

83.2. (D. Indra, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. $\overline{A}S$ (V.1.15) and $\overline{S}S$ (VI.7.6) prescribe the rc to be recited while the water is being poured in the bowl (camasa) of the Hotṛ in the Āponaptriya.

B.C. AB (VIII.2) and KB (XII.1) cite the rc in the above context and therefore provide Śrutipramāṇa for the vinīyoga. The rc is appropriate, for it refers to the context in the words 'āpona devīrupa yanti hotriyam'.

83.3. (D. Indra, M. Jagatī, R. Gotama Rāhūgaṇa)

(1) A. $\overline{A}S$ (IV.6.25) and $\overline{S}S$ (V.9.12) prescribe the rc in the Pravasyabhistava, while the pieces of wood are being laid around the Mahāvira coultron.

B.C. AB (IV.2) and KB (VIII.4) cite the $\overset{C}{r}\bar{k}$ in the above context. The vinīyoga is based on Śrutipramāṇa and the $\bar{r}\bar{c}$ contains the symbol of the act in the words 'adhi dvayor adadhā -----'.

(2) A. $\bar{A}\bar{S}$ (IV.9.4) and $\bar{S}\bar{S}$ (V.13.6) prescribe the $\bar{r}\bar{c}$ among the $\bar{r}\bar{c}$ s to be recited at the time of the moving forward of the Soma-cardi (Havirdhānapravartana) in the Agniṣṭoma.

B.C. AB (V.3) and KB (IX.3) cite the $\bar{r}\bar{c}$ in the above context. Rest the same as under (1) above.

85.6. (D. The Maruts, M. Jagatī, R. Gotama Rahūgaṇa)

(1) A. $\bar{A}\bar{S}$ (V.5.19) and $\bar{S}\bar{S}$ (VIII.2.8) cite the $\bar{r}\bar{c}$ as the yājya of the potṛ for the Prasthita Homa at the third-pressing in the Agniṣṭoma.

B.C. AB (XXVIII.4) cites the $\bar{r}\bar{c}$ in the above context. KB (XXX.1) simply says that the offering verses of the Hotrakas for the Prasthita libations are Jagatī verses and does not mention specific $\bar{r}\bar{c}$ s for the purpose. The vinīyoga rests on Śrutipramāṇa and the $\bar{r}\bar{c}$ is perfect in the context, as it invokes the Maruts to be seated on the Barhis and be gladdened by the drink of Soma.

85.12. (D. The Maruts, M. Tristubh, R. Gotama Rahūgaṇa)

(1) A. $\bar{A}\bar{S}$ (III.7.12) and $\bar{S}\bar{S}$ (VI.10.8) prescribe the $\bar{r}\bar{c}$ as the yājya for the offering of the puroḍaśa in the Animal sacrifice for the Maruts at the Aikādaśinī on the day of the Soma-pressing in the Agniṣṭoma.

B.C. KB (XII.8) simply remarks that the Puronuvākyaś and the yājyaś for the eleven victims are distinct, but does not prescribe specific $\bar{r}\bar{c}$ s. The vinīyoga is based on liṅgapramāṇa. The $\bar{r}\bar{c}$ invokes the Maruts to bestow their blessings on one who lauds them and offers oblations to them.

86.1. (D. The Maruts, M. Gāyatrī, R. Gotama Rāhugana)

(1) A. AS (V.5.18) and SS (VII.48) prescribe the ṛc as the yājya of the Potr of the Prasthita Homa at the morning-pressing in the Agnistoma.

B.C. AB (XXVIII.2) and KB (XXVIII.3) cite the ṛc in the same context. The viniyoga is based on Śrutipramāṇa and the ṛc is appropriate only because it refers to the Maruts.

(2) A. AS (II.11.14) prescribes the ṛc as the puronuvākya for the obligation to Indra Maruts which is to be offered if one desires to bring about conflict between the ruler and his subjects.

B.C. The viniyoga rests on lingapramāṇa. The ṛc refers to the Maruts as the best protectors.

(5) A. AB (XXXII.8) cites the ṛc as the Purolavākya for the puroḍāśa on thirteen potsherds to be offered to Agni and the Maruts in case one's wife or cow produces twins after one has established the sacred fires.

B.C. Same as under (2) above.

89.8. (D. The Visvedevas, M. Tristubh, R. Gotama Rāhugana)

(1) A. AS (V.19.5) prescribes the ṛc to be recited by the priest who gives the Vasat call at the third-pressing, if he is unable to see his reflection in the remains of the caru mixed with ghrta.

B.C. The viniyoga is based on lingapramāṇa. The ṛc is benedictory.

89.10. (D. Aditi, M. Tristubh, R. Gotama Rāhugana)

(1) A. AS (III.8.1) prescribes this ṛc as the yajya for the Puroḍāśa in the animal-sacrifice to Aditi.

B.C. The viniyoga is based on lingapramāṇa. The ṛc refers to Aditi as representing everything. .

90.1. (D. Varuṇa, Mitra and Aryamaⁿ, M. Gayatrī, R. Gotama Rāhūgana)

(1) A. ¹AS (VII.2.10) and ¹¹SS (XII.2.14) prescribes the ṛc as the opening one in the śastra of the Maitravaruṇa on the Caturvīṃśa day.

B.C. AB (XXVII.3) and KB (XXVI.10) cite the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context.

91.1. (D. Soma, M. Tristubh, R. Gotama Rāhūgana)

(1) A. ¹AS (II.19.22) prescribes the ṛc as one of the two anuvākyas for the oblation to Soma Pitṛmant in the Mahāpitṛyajña. ¹¹SS (III.16.4) also prescribes the ṛc for the above purposes but in the context of the Pitṛyeṣṭi to be performed in the Sākamedha-parva.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc refers to the Pitṛs together with Soma.

(2) A. ¹AS (IV.3.2) and ¹¹SS (V.5.2) prescribe the ṛc as the anuvākya for the oblation to Soma at the Prāyaṇīyeṣṭi in the Agnistoma.

B.C. AB (II.3) cites the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context.

(3) A. ¹AS (III.7.7) and ¹¹SS (VI.10.3) prescribe the ṛc as the anuvākya for the parts of the animal to Soma at the Aikādaśīnī sacrifice of eleven victims on the pressing-day in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa.

91.2. (D. Soma, M. Tristubh, R. Gotama Rāhūgana)

(1) A. ¹AS (V.14.7) and ¹¹SS (VII.19.15) prescribe the ṛc as the dhārya in the Maruṭvatiya śastra in the Agnistoma.

B.C. AB (XII) and KB (XV.2) cite this for the same purpose.
The vinīyoga is based on Śrutipramāṇa and the ṛc is appropriate to the context,
as it connects Soma with Indra.

(2) A. ŚŚ (V.11.7) prescribes the ṛc as the anuvākya for the oblation
to Soma at the upasad in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate
to the context, because it lauds Soma.

(3) A.B.C. ĀĀ (I.2.1.8) cites the ṛc as dhāryā of the Marutvatīya
śastra in the Mahāvratā.

91.4. (D. Soma, M. Tristubh, R. Gotama Rāhugaṇa)

(1) A. ĀS (II.9.9) and ŚŚ (III.12.5) prescribe the ṛc as the yājya
for the oblation to Soma in the Āgrayanestī.

B.C. Same as under 91.2 (2) above.

(2) A. ĀS (III.7.7) and ŚŚ (VI.10.3) prescribe the ṛc as the yājya
for the offering of the omentum to Soma at the Aikādasī in the Agnistoma.

B.C. Same as under 91.1 (3) above.

(3) A. ĀS (IV.3.2) prescribes the ṛc as the yājya of the oblation to
Soma at the Prāyanestī in the Agnistoma.

B.C. Same as under 91.1 (2) above.

91.5. (D. Soma, M. Gayatrī, R. Gotama Rāhugaṇa)

(1) A. ĀS (I.5.29) and ŚŚ (I.8.1) prescribe the ṛc as the anuvākya
for the ājyabhāga to Soma in the Paurṇamāsestī.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate
to the context, for it refers to Soma as Vṛtrahan.

(2) A. AB (I.4) cites the ṛc as the puranuvākya of the second portion

of clarified butter at the Dīkṣaṇīyeṣṭi in the Agniṣṭoma.

B.C. AB (I.4) cites the ṛc for the same purpose. The vinīyoga is based on Śrutipramāṇa. AB (loc. cit.) remarks that the butter portion should contain a reference to the slaying of Vṛtra. This ṛc contains the reference.

(3) A. ¹AS (IV.8.8) prescribes the ṛc as the puronuvākya for the oblation to Soma in the morning upasad in the Agniṣṭoma.

B.C. AB (IV.8) cites the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa.

(4) A. ¹AS (IV.8.8) further prescribes the ṛc as the yājya for the offering to Soma in the evening upasad within the Agniṣṭoma.

B.C. AB (IV.8) also cites this vinīyoga, which is therefore based on Śrutipramāṇa.

91.6. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgana)

(1) A. ¹AS (IV.11.6) prescribes the ṛc as the anuvākya for the oblation to Soma in the Soma sacrifice with Agni-Cayana.

B.C. Same as under 91.5 (1) above. The vinīyoga ~~is~~ rests on lingapramāṇa.

91.7. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgana)

(1) A. ¹AS (II.10.3) prescribes the ṛc as the anuvākya for the second ājyabhāga in the Āyukāmeṣṭi.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate ^{to} in the context, for it refers to Soma as 'dakṣam dadhāsi jīvase'.

(2) A. ¹SS (III.16.24) prescribes the ṛc as the yājya for the portion of clarified butter at the Pitryeṣṭi in the Sakamedha-Parvan.

B.C. Same as under (1) above.

91.8. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ¹AS (II.10.6) prescribes the ṛc as the anuvākya of the second portion of clarified butter in the Svastyayanesti.

B.C. The viniyoga is based on lingapramāṇa.

91.9. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ¹AS (II.9.9) prescribes the ṛc as the anuvākya for the offering Soma in the Āgrayanesti.

B.C. Same as under 91.8 (1) above.

(2) A. ¹AS (I.6.6) prescribes the ṛc as the anuvākya of the second portion of clarified butter at the iṣṭi for Pūṣan in the Āsvamedha.

B.C. Same as under 91.8 (1) above.

(3) A. ¹SS (II.2.13) prescribes the ^{ṛc}as the anuvākya of the second portion of clarified butter in the iṣṭi for Aditi within the Agayādheya.

B.C. Same as under 91.8 (1).

91.10. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ¹SS (III.12.5) prescribes the ṛc as the anuvākya for the offering to Soma in the Āgrayanesti.

B.C. Same as under 91.8 (1) above.

91.11. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgaṇa)

(1) A. ¹AS (I.5.35) and ¹SS (I.8.2) prescribe the ṛc as the anuvākya of the portion of clarified butter to Soma in the Darṣesti.

B.C. Same as under 91.8 (1) above.

91.12. (D. Soma, M. Gāyatrī, R. Gotama Rāmāṇa)

(1) A. ¹AS (II.1.27) prescribes the ṛc as the anuvākya for the second portion of clarified butter at the third Pavamāṇeṣṭi in the Agnyādheya.

B.C. Same as under 91.8 (1) above.

(2) A. ¹AS (IV.8.8) prescribes the ṛc as the yājya for the offering to Soma in the morning Upasā and as anuvākya for the offering to Soma in the evening upasā.

B.C. AB (IV.8) prescribes the ṛc in the above contexts. The viniyoga is based on Srutipramāṇa.

(3) A. ¹AS (III.15.8) prescribes the ṛc as the anuvākya of the second ājya-portion to Gṛhamedhin Maruts in the Sākamedha-parvan.

B.C. Same as under 91.8 (1) above.

(4) A. ¹SS (III.7.3) prescribes the ṛc as the anuvākya of the second portion of clarified butter in the Mitravāndeṣṭi.

B.C. Same as under 91.8 (1) above.

19.16. (D. Soma, M. Gāyatrī, R. Gotama Rāmāṇa)

(1) A. ¹AS (I.10.5) and ¹¹SS (I.15.4) prescribe the ṛc as the anuvākya for the offering to Soma at the Patnī-Samyājas, in the Darsapūrṇamāseṣṭi.

B.C. Same as under 91.8 (1) above.

(2) A. ¹AS (IV.5.5) prescribes the ṛc as the anuvākya of the second ājya-portion at the Atithyeṣṭi in the Agnistoma.

B.C. AB (III.6) also cites the above viniyoga, which is therefore based on Srutipramāṇa.

(3) A. $\bar{A}\bar{S}$ (V.627) and $\bar{S}\bar{S}$ (VII.5.17) prescribe the $\bar{r}\bar{c}$ in the Gamasāpyāyana, i.e. the swelling up of the goblet at the morning-pressing in the Agniṣṭoma.

B.C. AB (XXXV.7) prescribes the $\bar{r}\bar{c}$ to be recited in the Rājasūya while the goblet is being filled up for the king. The vinīyoga is based on Śrutipramāṇa and the $\bar{r}\bar{c}$ is appropriate to the context, for it asks Soma to Swell (āpyāyasva).

91.18. (D. Soma, M. Tristubh, R. Gotama Rāhugaṇa)

(1) A. $\bar{A}\bar{S}$ (I.10.5) and $\bar{S}\bar{S}$ (I.15.4) prescribe the $\bar{r}\bar{c}$ as the yājya for the offering to Soma at the Patnī-Samyājas in the Darsapūrnāmasestī.

B.C. Same as under 91.8 (1) above.

(2) A. $\bar{A}\bar{S}$ (V.6.27) and $\bar{S}\bar{S}$ (VII.5.18) prescribe the $\bar{r}\bar{c}$ in the swelling up of the bowl (Gamasāpyāyana) in the mid-day and evening pressings in the Agniṣṭoma.

B.C. AB (XXXV.7) cites the $\bar{r}\bar{c}$ in the Rājasūya to be recited while the bowl is being filled up for the king. The vinīyoga is based on Śrutipramāṇa. The $\bar{r}\bar{c}$ has a reference to Swelling.

91.19. (D. Soma, M. Tristubh, R. Gotama Rāhugaṇa)

(1) A. $\bar{A}\bar{S}$ (III.7.7) and $\bar{S}\bar{S}$ (VI.10.3) prescribe the $\bar{r}\bar{c}$ as the yājya for the offering of the parts of the animal to Soma at the Aikādesinī in the Agniṣṭoma.

B.C. Same as under 91.8 (1) above.

(2) A. $\bar{A}\bar{S}$ (IV.4.6) and $\bar{S}\bar{S}$ (V.6.6) prescribe the $\bar{r}\bar{c}$ to be recited while the Soma is being carried to the altar in the Agniṣṭoma.

B.C. AB (III.2) and KB (VII.10) apply the $\bar{r}\bar{c}$ for the same

(3) A. ¹¹SS (V.5.2) cites the ṛc as the yājya for the offering to Soma at the Prāyanīyestī in the Agnistoma.

B.C. Same as under 91.8 (1).

91.20. (D. Soma, M. Tristubh, R. Gotama Rāmāṇa)

(1) A. ¹¹AS (II.19.22) prescribes the ṛc as the second of the two anuvākyās for the offering to Soma Pitṛant in the Mahāpitṛyajña. ¹¹SS (III.16.4) also prescribes the ṛc in the above context within the Pitryestī at the Sākamedhaparvan.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc contains the symbol of the Pitṛs in the word 'Pitṛavāṇa'.

(2) A. ¹¹SS (VI.10.3) prescribes the ṛc as the anuvākya of the animal offering to Soma at the Aikādaśī in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc has the symbol of cattle in the words 'dhanu' and 'asva'.

91.21. (D. Soma, M. Tristubh, R. Gotama Rāmāṇa)

(1) A. ¹¹AS (III.8.7) and ¹¹SS (VI.10.3) prescribes the ṛc as the yājya of the oblation of puroḍāśa in the animal-sacrifice to Soma at the Aikādaśī in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc suits the context, for it is in praise of Soma.

(2) A. ¹¹SS (V.11.7) prescribes the ṛc as the yājya of the offering to Soma at the forenoon upasā in the Agnistoma.

B.C. Same as under (1) above.

92.22. (D. Soma, M. Tristubh, R. Gotama Rāhūgaṇa)

(1) A. ^{SS} (VI.10.3) prescribes the ṛc as the anuvākya of the offering of Puroḍaśa in the Animal-Sacrifice to Soma at the Aikādaśinī in the Agniṣṭoma. AS (III.7.7) prescribes 91.2 instead.

B.C. Same as under 91.21 (1) above.

93.1. (D. Agni-Soma, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ^{AS} (III.8.1) and ^{SS} (V.19.9) prescribe the ṛc as the anuvākya of the offering of the amentum at the Agnisomīyapaśuyāga in the Agniṣṭoma.

B.C. The ṛc is addressed to Agni-Soma. The vinīyoga is based on lingapramāṇa.

(2) A. ^{SS} (I.8.6) prescribes this ṛc as the anuvākya of the whispered (upāṇiṣu) offering to Agni-Soma at the Paurṇamāseṣṭi. ^{AS} (I.6.1) has 91.2 instead.

B.C. Same as under (1) above.

93.2. (D. Agni-Soma, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ^{AS} (I.8.1) prescribes the ṛc as the anuvākya of the whispered offering for Agni-Soma in the Paurṇamāseṣṭi.

B.C. Same as under 93.1 (1) above.

(2) A. ^{AS} (III.8.1) and ^{SS} (V.19.6) prescribe the ṛc as the anuvākya for the offering of Puroḍaśa at the Agnisomīyapaśuyāga in the Agniṣṭoma.

B.C. Same as under 93.1 (1) above.

93.3. (D. Agni-Soma, M. Anuṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. ^{AS} (III.8.1) and ^{SS} (V.19.14) prescribe the ṛc as the anuvākya for the offering of the parts of the animal to Agni-Soma at the Agnisomīyapaśuyāga in the Agniṣṭoma.

B.C. Same as under 93.1 (1) above.

93.5. (D. Agni-Soma, M. Tristubh, R. Gotama Rāhūgaṇa)

(1) A. ^{AS} (III.8.1) and ^{SS} (V.18.11) prescribe the ṛc as the yājya for the omentum at the Agnisomīyapasūyāga in the Agnistoma.

B.C. AB (VI.9) cite the above prescription for the ṛc. The vinīyoga is based on Śrūtipramāṇa.

(2) A. ^{AS} (I.6.1) and ^{SS} (I.8.10) prescribe the ṛc as the yājya for the cake to Agni-Soma in the Purnamāseṣṭi.

B.C. Same as under 93. (1) above.

93.6. (D. Agni-Soma, M. Tristubh, R. Gotama Rāhūgaṇa)

(1) A. ^{AS} (III.8.1) prescribes the ṛc as the yājya for the puroḍāśa to Agni-Soma at the Agnisomīyapasūyāga in the Agnistoma. ^{SS} (V.19.8) has 93.12 instead.

B.C. AB (VI.9) prescribes the ṛc in the above context. The vinīyoga is based on Śrūtipramāṇa.

(2) A. ^{AS} (I.6.1) prescribes the ṛc as the yājya for the whispered (upaniṣu) offering to Agni-Soma in the Purnamāseṣṭi. ^{SS} (I.8.7) has here a formula instead of the ṛc as the yājya.

B.C. Same as under 93.1 (1) above.

93.7. (D. Agni-Soma, M. Tristubh, R. Gotama Rāhūgaṇa)

(1) A. ^{AS} (III.8.1) and ^{SS} (V.19.16) prescribe the ṛc as the yājya for the offering of the parts of the animal to Agni-Soma at the Agnisomīyapasūyāga in the Agnistoma.

B.C. AB (II.10.5) prescribes the ṛc in the above context. The vinīyoga is based on Śrūtipramāṇa.

93.7. (D. Agnisoma, M. Gayatrī, R. Gotama Rāhūgaṇa)

(1) A. \overline{AS} (I.6.1) and \overline{SS} (I.8.10) prescribe the ṛc as the anuvākya for the puroḍāsa to Agni-Soma in the Paurṇamāseṣṭi.

B.C. Same as under 93.1 (1) above.

93.12. (D. Agni-Soma, M. Triṣṭubh, R. Gotama Rāhūgaṇa)

(1) A. \overline{SS} (V.19.8) prescribes the ṛc as the yājya of the Puroḍāsa for Agni-Soma at the Agnisomīyapaśūyāga in the Agniṣṭoma. \overline{AS} (III.8.1) has 93.6 in this context.

B.C. Same as under 93.1 (1) above.

94.1 (D. Agni Jātavedas, M. Jagatī, R. Kutsa Āngirasa)

(1) A. \overline{A} (V.5.19) and \overline{SS} (VIII.2.11) prescribe the ṛc as the yājya for the Prasthita-libation of the Āgnīdhra at the third-pressing in the Agniṣṭoma.

B.C. \overline{AB} (XXVIII.4) prescribes the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa.

96.1. (D. Agni, M. Triṣṭubh, R. Kutsa Āngirasa)

(1) A. \overline{AS} (II.19.24) prescribes the ṛc as the yājya for the offering to Agni Kavyavāhana at the Mahāpitṛyajña in the Darsapūrṇamāseṣṭi.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc contains the symbol of Agni Kavyavāhana in the words 'sadyah Kāvyaṇi balaḍhatta viśva'.

98.2. (D. Agni Vaiśvānara, M. Triṣṭubh, R. Kutsa Āngirasa)

(1) A. \overline{AS} (II.15.2) and \overline{SS} (II.5.3) prescribe the ṛc as the yājya for the offering to Vaiśvānara Agni at the Anvārābhamīyeṣṭi (according to \overline{AS}) and at the Punarādhyā (according to \overline{SS}).

B.C. The viniyoga is based on lingapramāṇa.

(2) A.H.C. AB (XXXII.8) prescribes an offering of a cake on twelve potsherds to Agni-Vaiśvānara as an expiatory rite for an āhitāgni who eats new corn without performing the Āgneyanestī. This rc is prescribed as the anuvākya of the offering.

104.9. (D. Indra, M. Tristubh, R. Kutsa Āngirasa)

(1) A. AS (V.5.19) and SS (VII.17.8) prescribe the rc as the yājya for the prasthita libation of the potr in the midday-pressing in the Agniṣṭoma.

B.C. AB (XXVIII.3) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

109.6. (D. Indrāgnī, M. Tristubh, R. Kutsa Āngirasa)

(1) A. SS (I.8.11) prescribes the rc as the yājya for the puṛoḍāsa to Indrāgnī in the Purnamāseṣṭī.

B.C. The viniyoga is based on lingapramāṇa.

(2) A. AS (III.7.13) and SS (VI.10.9) prescribe the rc as the yājya for the animal-offering to Indrāgnī at the Aikādasī^{nū} in the Agniṣṭoma.

B.C. The viniyoga is based on lingapramāṇa.

109.7. (D. Indra-Agni, M. Tristubh, R. Kutsa Āngirasa)

(1) A. AS (III.7.13) prescribes the rc as the anuvākya for the puṛoḍāsa to Indrāgnī at the Aikādasīnī in the Agniṣṭoma.

B.C. Same as under 109.6.(1) above.

113.15. (D. Usas, M. Tristubh, R. Kutsa Āngirasa)

(1) A. ¹AS (VI.14.18) prescribes the ṛc as the yājya for the oblation to Usas in the offerings for Godesses (Devikā-Haviṃśī).

B.C. The viniyoga is based on lingapramāṇa.

114.2. (D. Rudra, M. Jagatī, R. Kutsa Āngirasa)

(1) A. ¹AS (III.8.1) prescribes the ṛc as the anuvākya for the offering of omentum in the Animal-sacrifice to Rudra.

B.C. The viniyoga is based on lingapramāṇa.

114.3. (D. Rudra, M. Jagatī, R. Kutsa Āngirasa)

(1) A. ¹AS (III.8.1) cites the ṛc as the yājya for the offering of puroḍāśa in the animal sacrifice to Rudra.

B.C. Same as under 114.2 (1) above.

(2) A. ²SS (III.5.6) prescribes the ṛc as the yājya for the offering to Rudra which is to be performed in case there is illness after the Agnyādheya.

B.C. Same as under 114.2.(1) above.

114.9. (D. Rudra, M. Jagatī, R. Kutsa Āngirasa)

(1) A. ¹AS (IV.11.3) cites the ṛc as the anuvākya for the offering to Rudra in the offerings to the Devasū⁺ (Devasūras⁺ Haviṃśī)

B.C. Same as under 114.2 (1) above.

114.10. (D. Rudra, M. Tristubh, R. Kutsa Āngirasa)

(1) A. ¹AS (IV.11.3) prescribes the ṛc as the yājya for the offering to Rudra in the offerings to the Devasū⁺.

B.C. Same as under 114.2 (1) above.

127.1. (D. Agni, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. [/]AS (VIII.1.2) and SS (X.7.1) prescribe the ṛc to be added by the Agnidra to his prasthita yājyā verse at the morning-pressing on the sixth day of a Dasarātra.

B.C. Same as under 114.2 (2) above.

129.11 (D. Indra, M. Asti, R. Parucchepa Daivodasi)

(1) A. ^{//}SS (X.7.11) cites the ṛc to be added by the Potṛ to his Prasthitayājyā at the midday-pressing on the sixth day of the Dasarātra.

B.C. Same as under 114.2 (1) above.

130.1 (D. Indra, M. Atyasti, R. Parucchepa Daivodasi)

(1) A.B.C. AA (V.1.1) cites the ṛc in the anurūpa-tṛca for the Brāhmaṇācchaṁsin in the mid-day pressing in the Mahāvṛata.

130.2. (D. Indra, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. [/]AS (VIII.1.4) and ^{//}SS (X.7.11) cite the ṛc to be added by the Hotṛ to his Prasthitayājyā at the midday pressing on the sixth day of the Dasarātra.

B.C. Same as under 114.2 (1) above.

131.1. (D. Indra, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. ^{//}SS (X.7.11) prescribe the ṛc to be added by the Maitrāvaruṇa to his Prasthitayājyā at the midday pressing on the sixth day of the Dasarātra.

B.C. Same as under 114.2 (1) above.

131. 1-6. (D. Indra, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. [/]AS (VIII.1.4) prescribes these ṛcs to be added by the Hotṛakas (Prasāstṛ etc.) to their Prasthitayājyās at the midday-pressing on the sixth day of the Dasarātra.

B.C. Same as under 114.2 (1) above.

131.2 (D. Indra, M. Atyasti, R. Parucchapa Daivodāsi)

(1) A. ^{||}SS (I.7.7) prescribes the rc to be added by the Brāhmaṇācchamsin, to his prasthitayājya at the morning-pressing on the sixth day of the Dasarātra.

B.C. The viniyoga is based on lingaprasāna.

152.1 (D. Indra, M. Atyasti, R. Parucchapa Daivodāsi)

(1) A. ^{||}SS (I.7.11) prescribes the rc to be added by the Brāhmaṇācchamsin to his Prasthityājya at the midday pressing on the sixth day of the Dasarātra.

B.C. Same as under 114.2 (1) above.

152.4. (D. Indra, M. Atyasti, R. Parucchapa Daivodāsi)

(1) A. ^{||}SS (I.7.11) prescribes the rc to be added by the Hotr to his Prasthityājya at the midday-pressing on the sixth day of the Dasarātra.

B.C. Same as under 114.2 (1) above.

152.6. (D. Indra, M. Atyasti, R. Parucchapa Daivodāsi)

(1) A. ^{||}AS (VIII.15.23) prescribes the rc to be muttered by all the priests after partaking of the Mānasagraha when the stars are visible on the Avivakya day i.e. the tenth day of the Dasarātra.

B.C. The viniyoga is based on lingaprasāna. The rc prays to Indra to ~~smash~~ ^{to} Smāta away foes.

(2) A. ^{||}SS (I.21.14) prescribes the rc to be muttered by all the priests while creeping under the Havirdhāna cart on the tenth day of the Dasarātra.

B.C. Same as under (1) above.

B.C. The vinīyoga is based on lingapramāṇa and the re is appropriate to the context as it expresses a benediction on the horse.

164.26-27. (D. The Visvedevas, M. Tristubh, R. Dīrghataṃsas Aucathya)

(1) A. AS (IV.7.4) employs these two res to be recited by the Hotr while the cow is being called for milching at the Pravargyesti in the Agnistoma.
SS (V.10.1 and 2) employs the rks in the above context, but makes specific mention of the first re to be recited when the cow is called near and the second one when it has come near.

B.C. AB (IV.5) includes these two res in the beginning of the uttarapatala of the Pravargyābhīstava. AB (VIII.7) simply says 'abhirūpā dohaniyā abhīstauti'. The prescription of these two res is based on Srutipramāṇa.

The meaning of the res is quite in accordance with the occasion.
164.28. (D. The visvedeva^s, M. Tristubh, R. Dīrghataṃsas Aucathya)

(1) A. AS (IV.7.4) and SS (V.10.6) prescribe the re to be recited by the Hotr while the calf is being removed from the cow at the Pravargyesti in the Agnistoma.

B.C. AB (IV.5) ~~also~~ includes the re in the uttarapatala of the Pravargyābhīstava. The vinīyoga is based on Srutipramāṇa. ~~It~~

The meaning of the re is quite appropriate to the occasion as it describes the licking etc. of the calf by the cow and bellowing for it.

164.31. (D. The Visvedevas, M. Tristubh, R. Dīrghataṃsas Aucathya)

(1) A. AS (IV.6.3) includes the re in the Pūrvapatala of the ~~Pravargyābhīstava~~.
Pravargyābhīstava.

133.6-7. (D. Indra, M. Dhrti, R. Parucchepa Daivodāsi)

(1) A. AS (VIII.1.12) and SS (X.8.3) prescribe these two verses in the triplet addressed to Indra in the Prauga sastra on the sixth day of the Dasarātra.

B.C. AB (XXII.7) cites the res in the above context. The vinīyoga is based on Srutipramāṇa.

(2) A. SS (X.7.11) cites the two res to be added by the Āgnidhra and the Acchāvāka to their Prasthitayājyās at the midday-pressing on the sixth day of the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa.

133.7. (D. Indra, M. Asti, R. Parucchepa Daivodāsi)

(1) A. AS (VIII.1.2) prescribes the re to be added by the Brahmanācch-
assin to his prasthitayājyā at the morning-pressing on the sixth day of the Dasarātra.

B.C. Same as under 131.2. above.

(2) A. SS (X.7.11) cites the re to be added by the Acchāvāka to his Prasthitayājyā at the midday-pressing on the sixth day of the Dasarātra.

B.C. Same as under 131.2 above.

134.1 (D. Vayu, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. SS (X.7.3) prescribes the re as first of the two anuvākyās for the libation of Soma to Indra-Vayu on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

135.1 (D. Vayu, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. SS (X.7.4) prescribes these two verses as the yājyās of the

libation of Soma to Indra-Vāyu on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

135.5. (D. Indra-Vāyu, M. Atyasti, R. Paruochepa Daivodāsi)

(1) A. ^{||}SS (X.7.3) prescribes the re as the second of the two anuvākyas for the libation of Soma to Indra-Vāyu on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

137. 1-2. (D. Mitrāvaruna, ^ufor M. Atiskvari, R. Paruochepa Daivodāsi)

(1) A. ^{||}SS (X.7.5) prescribes these two res as the anuvākya and yājya respectively for the libation of Soma ^{to} Mitra-Varuna on the sixth day of the Dasarātra.

B.C. Same as under 133.6, (2) above.

137.3. (D. Mitrāvarunan, M. Atiskvari, R. Paruochepa Daivodāsi)

(1) A. ^{||}SS (X.7.7) prescribes the re to be added by the Maitrāvaruna to his prasthitayājya at the morning-pressing on the sixth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāna.

139.1. (D. The Visvedevas, M. Atyasti, R. Paruochepa Daivodāsi)

(1) A. ^{||}AS (VIII.1.12) prescribe the re as the first in the tree to the Visvedevas in the Prauga-sastra on the sixth day of the Dasarātra.

B.C. AB (XII.7) cites the re in the above context. The viniyoga is based on Srutipramāna.

139. 3-4. (D. The Asvins, M. Atyasti, R. Paruochepa Daivodāsi)

(1) A. ^{||}SS (X.7.6) prescribes these two res as the anuvākya and yājya respectively for the libation of Soma to the Asvins on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

139.6. (D. Indra, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. AS (VIII.1.2) and SS (X.7.7) prescribe the rc to be added by the Hotr to his Prasthitayājya at the morning-pressing on the sixth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāṇa.

(2) A. AS (VIII.1.12) and SS (X.8.3) prescribe the rc in the tree addressed to Indra in the Prauga sastra on the sixth day of the Dasarātra.

B.C. AB (XXII.7) cites the rk in the above context. The viniyoga is based on Srutipramāṇa.

139.7. (D. Agni and Aryaman, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. AS (VIII.1.2) prescribes the rc to be added by the Nestr to his Prasthitayājya at the morning-pressing on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

(2) A. AS (VIII.1.12) cites the rc as the second of the three verses in the tree to the Viśvedevas in the Prauga-sastra on the sixth day of the Dasarātra.

B.C. AB (XXII.7) cites the rk in the above context. The viniyoga is based on Srutipramāṇa.

139.8. (D. Maruts, M. Atyasti, R. Parucchepa Daivodāsi)

(1) A. AS (VIII.1.2) and SS (X.7) prescribe the rc to be added by the Hotr to his prasthita yājya at the morning-pressing on the sixth day of the Dasarātra.

B.C. Same as under 133.6 (2) above.

139.9. (D. Indra-Agni, M. Atyasti, R. Parucchepa Daivodasi)

(1) A. AS (VIII.1.2) and SS (I.7.7) cite the rc to be added by the Acchāvaka to his Prasthitayajya at the morning-pressing on the sixth day of the Dasaratra.

B.C. Same as under 133.6 (2) above.

139.11. (D. The Visvedevas, M. Tristubh, R. Parucchepa Daivodasi)

(1) A. AS (VIII.1.12) cites the rc as the second verse in the Vaisvadeva tree in the Prauga-sastra on the sixth day of the Dasaratra.

B.C. Same as under 133.6 (2) above.

144.1+2. (D. Agni, M. Jagati, R. Dirghatama Aucathya)

(1) A. SS (XIV.56.5) prescribes these two verses as the anuvakya and the yajya respectively of the libation of Soma to Savitr at the midday-pressing in the Agnistut Eksha.

B.C. The viniyoga is based on lingapramāṇa.

152.1 (D. Mitra-Varuna, M. Tristubh, R. Dirghatama Aucathya)

(1) A. AS (III.8.1) and SS (VIII.12.8) employ the rc as the yajya of the offering of amantua to Mitra-Varuna at the udayaniyesti in the Agnistoma.

B.C. The viniyoga is based on lingapramāṇa.

152.7. (D. Mitra-Varuna, M. Tristubh, R. Dirghatama Aucathya)

(1) A. AS (III.8.1) and SS (VIII.12.7) prescribe the rc as the anuvakya for the offering of the amantua to Mitra-Varuna at the udayaniyesti in the Agnistoma.

B.C. The viniyoga is based on lingapramāṇa.

154.1 (D. Visnu, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. SS (V.7.3) prescribes the rc as the anuvākya for the offering to Visnu at the Ātithyesti in the Agnistoma.

B.C. The viniyoga is based on lingapramāna.

(2) A. AS (V.20.6) and SS (VIII.6,16) include the rc in the Āgimāruta-sastra in the Agnistoma.

B.C. AB (XIII.14) cites the rc in the above context. The viniyoga is based on Srutipramāna.

154.2. (D. Visnu, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. SS (V.7.3) employs the rc as the yajya for the offering to Visnu at the Ātithyesti in the Agnistoma.

B.C. The viniyoga rests on lingapramāna.

154.5. (D. Visnu, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. AS (IV.5.3) cites the rc as the yajya for the main offering to Visnu at the Ātithyesti in the Agnistoma.

B.C. AB (III.6) cites the rc in the above context. The viniyoga is based on Srutipramāna.

155.2. (D. Visnu, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. AS (VI.7.9) prescribes the rc as the yajya for the offering to be made in case there is excess of Soma in the third-pressing.

B.C. The viniyoga is based on lingapramāna.

156.1 (D. Visnu, M. Jagatī, R. Dirghatamas Anuathya)

(1) A. AS (VIII.12.7) and SS (X.15.19) prescribe the rc as the yajya (instead of the normal VIII.4.3) for the offering of Caru to Soma on the tenth day of the Dakṣiṇyā.

B.C. The vinīyoga is based on lingapramāṇa.

156.4. (D. Viṣṇu, M. Jagatī, R. Dīrghatasas Aucathya)

(1) A. AS (IV.10.4) and SS (V.14.17) employ the re in the context of bringing forward of Soma to the altar.

B.C. AB (V.4) and KB (IX.6) mention the re in the above context. The vinīyoga is based on Srutipramāṇa.

159.1. (D. Dyāvāpṛthivī, M. Jagatī, R. Dīrghatasas Aucathya)

(1) A. AS (III.8.1) employs the re as the yājya for the offering of puroḍāsa in the Animal sacrifice for Dyāvāpṛthivī.

B.C. The vinīyoga is based on lingapramāṇa.

160.1. (D. Dyāvāpṛthivī, M. Jagatī, R. Dīrghatasas Aucathya)

(1) A. AS (VI.5.18) cites the re in the Asvina-Sastra in the Atirātra.

B.C. AB (XVII.4) cites the re in the Asvina-sastra. The vinīyoga is based on Srutipramāṇa and the re is appropriate in the context, for according to AB (loc.cit.) the Heaven and Earth are supports, Yonder and here.

163.18. (D. Asva, M. Tristubh, R. Dīrghatasas Aucathya)

(1) A. SS (XVI.3.24) inserts the re in the Adhviga-Praisa before the words 'Vankrinam etc' on the second day of the Asvamedha.

B.C. The vinīyoga is based on lingapramāṇa. SB (XIII.5.1.18) ascribes this prescription of SS to 'eka'.

162.22. (D. Asva, M. Tristubh, R. Dīrghatasas Aucathya)

(1) A. AS (I.8.14) and SS (XVI.3.19) prescribe that this re to be recited by the sacrificer in case the horse does not smell the spot where the Bahispevamāna-stotra, is performed on the second day of the Asvamedha.

B.C. AB (IV.2) includes the re in the above context. The viniyoga is based on Srutipramāṇa.

By 'Gopā' in the re is meant the 'Sun' who is the protector of all the universe 'Apasyam gopamityāha asau vā adityo gopā, sa himāh prajāh gopāyati, AB (loc. cit.). The Pravargya, according to SB (XIV.1.3-4), is a symbol of the 'Sun' as it is heated and aglow. Thus the re is appropriate to the context.

164.34. (D. The Visvedevas, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. AS (X.9.2) and SS (XVI.6.5) prescribe the re to be addressed by the Hota-priests to the sacrificer in the Brahmadya (theological discussion) on the second day of the Asvamedha.

B.C. SB (XIII.V.2.21), on the other hand, has this re addressed by the sacrificer to the Adhvaryu. The viniyoga is based on lingapramāṇa. The re is quite appropriate to the occasion as it inquires about the farthest end of the earth, the navel of the world, the seed of the Vigorous seed and the highest seat of speech in the rk.

164.35. (D. The vivedevas, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. AS (X.9.5) and SS (XVI.6.6) prescribe the re to be addressed by the sacrificer to the Hotr in answer to RV 164-34.

B.C. SB (XIII.v.2.21) makes the Adhvaryu reply to the sacrificer by this re. The viniyoga is based on lingapramāṇa.

164.40. (D. The Visvedevas, M. Tristubh, R. Dirghatamas Anuathya)

(1) A. AS (IV.7.4) and SS (V.10.33) employ the re as the concluding verse of the uttarapatala of the Pravargyābhīstava.

B.C. AB (IV.5) and KB (VIII.7) cite the re in the above context. The viniyoga is based on Srutipramāṇa. As the re expresses a hastat

benediction for the cow, whose milk is used in the Pravargya, it is quite fitting ^{to} in the context.

(2) A. AS (III.11.4) and SS (III.20.1) prescribe the rc to be recited while offering barley etc. to the cow milked for the Agnihotra, if she lows in auspiciously when united with the calf ~~for~~ ^{or} being milked.

B.C. AB (XXV.2) cites the rc in the above context. Thus the prescription is based on Srutipramāṇa. The rc expressing benediction for the cow is appropriate to the context.

184.45. (D. Vāc, M. Tristubh, R. Dīrghatsama Anuathya)

(1) A. AS (III.8.1) employs the rc as the anuvākya ^{for} of the offering of Purodāsa in the animal-sacrifice to Vāc.

B.C. The vinīyoga is based on lingapramāṇa.

184.47. (D. Sūrya, M. Tristubh, R. Dīrghatsama Anuathya)

(1) A. AS (II.13.7) employs the rc as the anuvākya for the third offering in the Varsakamesti.

B.C. The vinīyoga is based on lingapramāṇa. The rc describes rain and is therefore appropriate to the context.

184.49. (D. Sarasvatī, M. Tristubh, R. Dīrghatsama Anuathya)

(1) A. AS (IV.7.4) and SS (V.10.5) include the rc in the uttarapatala of the Pravargyābhistava in the Agnistoma. SS (V.10.5) ^{stating} gives the specific occasion for this rk states that this rc is to be recited when the calf catches the udder of the mother-cow.

B.C. AB (IV.5) includes the rc amongst the twenty-one rks in the uttarapatala of the Pravargyābhistava. The prescription is based on Srutipramāṇa. The rc is appropriate to the occasion as it praises the teats of the cow.

(2) A. AS (IV.7.4) employs the re as the yājya for the offering of puroḍasa in the Animal sacrifice to Sarasvatī.

B.C. TB (II.8.2.8) cites the re for the same purpose. The prescription is based on Srutipramāṇa. The application of the re in this context, seems to ~~can~~ be based on the word 'Sarasvatī' occurring in the rk which actually is used here for the cow and not for the goddess of speech. Hence the re is only superficially appropriate to the occasion.

164.50. (D. The Sādhyā Devas, M. Tristubh, R. Dīrghatamas Aucattya)

(1) A. AS (II.15.7) and SS (V.15.5) employ the re as the concluding Agnimanthaniya re at the Agnisomyapastuyāga in the Agnistoma.

B.C. AB (III.5) and AB (VIII.2) cite the re for the same purpose. The vinīyoga is based on Srutipramāṇa. AB (III.5) explains the rk states, the Gods worshipped Yajña with yajña means that they worshipped Agni with Agni and they attained Heaven. The metres are the Sādhyā Devas; they, in the beginning worshipped Agni with Agni; they went to the world of Heaven etc." Thus according to this interpretation Agni is being lauded in this re and hence its applicability in the present context.

164.52. (D. Sarasvant, M. Tristubh, R. Dīrghatamas Anethya)

(1) A. AS (III.8.1) employs the verse as the yājya for the omentum in the Animal sacrifice to Sarasvatī. SS (VI.11.8) cites this verse as the yājya for the offering of puroḍasa in the same context.

B.C. The re invokes Sarasvant and is therefore, appropriate to the context.

(2) A. AS (II.8.3) cites the re as the yājya for the offering to Sarasvant in the Anvarebhanīyestī.

B.C. Same as under (1) above.

186.2. (D. The Visvedevas, M. Tristubh, R. Agastya Maitravaruni)

(1) A. [/]AS (III.7.10) employs the rc as the anuvākya for the offering of the parts of the animal in the Animal sacrifice to the Visvedevas.

B.C. The vinīyoga is based on lingapramāṇa.

189.1. (D. Agni, M. Tristubh, R. Agastya Maitravaruni)

(1) A. [/]AS (IV.3.2) and ^{//}SS (V.5.2) prescribe the rc as the anuvākya for the offering to Agni at the Prāyanīvesti in the Agnistoma.

B.C. AB (II.3) employs the rc in the above context and thus is the Srauta basis of the above prescription.

(2) A. [/]AS (II.7.5) and ^{//}SS (VI.10.1) prescribe the rc as the anuvākya for the offering of omentum in the Animal-sacrifice to Agni.

B.C. The vinīyoga is based on lingapramāṇa.

(3) A. ^{//}SS (IV.2.9) includes the rc among those which are recited by the sacrificer in paying reverence to the fires in the Anvadhana.

B.C. The vinīyoga is based on lingapramāṇa. The rc prays to Agni to lead the sacrificer to the right path and is therefore appropriate to the context.

189.2. (D. Agni, M. Tristubh, R. Agastya Maitravaruni)

(1) A. ^{//}SS (V.5.2) prescribes the rc as the yājya for the offering to Agni in the Prāyanīvesti.

B.C. The vinīyoga is based on lingapramāṇa.

(2) A. [/]AS (III.7.5) and ^{//}SS (VI.10.1) prescribe the rc the anuvākya for the offering of puroḍaśa in the Animal sacrifice to Agni.

B.C. The vinīyoga is based on lingapramāṇa.

189.3. (D. Agni, M. Tristubh, R. Agastya Maitravaruni)

(1) A. ¹¹SS (VI.10.1) prescribes the rc as the anuvākya for the offering of the parts of the animal in the Animal sacrifice to Agni.

B.C. The viniyoga is based on lingapramāṇa.

189.4. (D. Agni, M. Tristubh, R. Agastya Maitravaruni)

(1) A. ¹¹AS (III.75) prescribes the rc as the anuvākya for the offering of the parts of the animal in the Animal-sacrifice to Agni.

B.C. The viniyoga is based on lingapramāṇa.

190.2,4. (D. Brhaspati, M. Tristubh, R. Agastya Maitravaruni)

(1) A. ¹¹AS (III.7.9) prescribes these rcs as the yājyās for the offering of omentum and puroḍāsa respectively in the Animal-sacrifice to Brhaspati.

B.C. The viniyoga is based on lingapramāṇa.

Mandala II

2.1. (D. Agni, M. Jagatī, R. Grtsamada Samaka)

(1) A. ¹¹SS (XIV.56.15) prescribes the verse as yājyā after the concluding the Valavadeva-sastra in the Agnistut Ekāha.

B. The Agnistut Ekāha is mentioned only by PB (XVII.6), which is the Śrauta basis of the Ekāha. The viniyoga is based on lingapramāṇa

C. The words 'agnā yajadhvam havīṣā tanā girā' in the verse make it very appropriate as yājyā for Agni.

2.7. (D. Agni, M. Jagatī, R. Gṛtsamada Saumaka)

(1) A. ¹SS (III.2.4) employs the re as the yājya for the offering to the Agni, Dātṛ in the Abhyuddrṣṭestī.

B. KB (IV.3) mentions the Abhyuddrṣṭestī, but prescribes an offering for Agni Pathikṛt and not for Agni Dātṛ. The prescription of SS thus seems to be based on some other Sākhya which could not be identified. The vinīyoga is based on lingapramāṇa.

C. The ^cinvokes Agni for bestowing wealth in these words 'dā no agne brhato dāḥ sahasrino ---'. Thus the re is appropriate to be the yājya to Agni Dātṛ.

3.9. (D. Tvastr, M. Tristubh, R. Gṛtsamada Saumaka)

(1) A. ¹AS (III.8.1) prescribes the re as the yājya for the puroḍāśa in the Animal-sacrifice to Tvastr while ¹¹SS (XIII.4.2) cites the verse as the anuvākya for the omentum in the same context.

B. TB (II.8.7.4) prescribes the re as the yājya for the puroḍāśa in the above context. Thus the prescription of ¹AA (III.8.1) is based on this Srutipramāṇa, but for the prescription of ¹¹SS (XIII.4.2) some lost śruti only can be held to be its Śrauta basis as the prescription is not traceable in the available Śruti.

C. The verses being an invocation to Tvastr, is appropriate both as yājya and anuvākya for an offering to Tvastra.

3.11. (D. Agni, M. Tristubh, R. Gṛtsamada Saumaka)

(1) A. ¹¹SS (VIII.4.1) prescribes the re as the yājya for the libation of ghṛta which precedes the offering of Garu to Soma at the third-pressing in the Agnistoma.

B. KB (XVI.5) cites the verse in the above context. Thus the prescription is based on Śrutipramāṇa.

C. Gṛta is lauded in the verse and Agni is invited to partake of the libation of Gṛta. The meaning of the verse accords well with the above prescription.

9.6. (D. Agni, M. Triṣṭubh, R. Gṛtsamada Saṃnaka)

(1) A. Ṛ̥ṣ̥ (II.18.3) and ṢṢ (III.15.4) prescribe the ṛc as the yājya for the offering to Agni, Anīkavant ~~the~~ in the Sākamedha-parvan.

B.C. The ṛc contains the symbol of Agni Anīkavant and therefore, the vinīyoga is based on līngapramāṇa. As the verse invokes Agni Anīkavant, it is appropriate to the context.

11.21. (D. Indra, M. Triṣṭubh, R. Gṛtsamada Saṃnaka)

(1) A. Ṛ̥ṣ̥ (VII.4.10) prescribe the ṛc to be recited by the Acchāvaka at the end of the hymn III.38. at the midday-pressings in the Dāsarātra.

B. AB (XIX.7) cites the ṛc in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. AB (op. cit.) remarks that with the last verse of the Sūkta III.38 the Abhina rite is yoked and with this verse (II.11.21) it is released. This is the symbolical explanation of the employment of this verse. The verse being addressed to Indra and being the concluding verse of an Indra Sūkta is appropriate as the concluding verse of ⁱⁿ the Sastra of the Acchāvaka in the midday-pressing.

14.1. (D. Indra, M. Triṣṭubh, R. Gṛtsamada Saṃnaka)

(1) A. Ṛ̥ṣ̥ (VI.4.10) and ṢṢ (II.7.5) prescribe the ṛc as the yājya for the Sastra of the Hotṛ in the Atirātra.

B.C. AB (XVI.6) and KB (XVII.9) state that the offering verses (yājyās) in the Atirātra contain the words 'andhas', 'pīta' and 'mada' and are in the Tristubh metre. As this verse is in the Tristubh metre, and contains the words 'madyam', 'andhah' and 'pīti', its viniyoga as yājyā is based on lingapramāṇa.

15.1. (D. Indra, M. Tristubh, R. Gṛtsamada Saumaka)

(1) A. AS (IX.5.16) prescribes the verse as the opening one (Sūktamukhiyā) in the Niskevelya śastra in the optional Ekāha named as 'Ekatrika'.

B.C. The viniyoga is based on lingapramāṇa. The verse has the symbol of the Ekāha in the words 'trikadrakesu apibat sutasya' and is appropriate in the context, for it refers to the slaying of Vṛtra by Indra.

(2) A. SS (IX.16.4) cites the re as the yājyā for the śastra of the Maitravaruna at the last round in the Atirātra.

B.C. KB (XVII.9) states that the yājyā verses in the Atirātra are in the Tristubh and contain the words 'andhah', 'mada' and some form of root pā as their characteristic marks. This re fulfills the above conditions and is thus based on lingapramāṇa.

15.5. (D. Indra, M. Tristubh, R. Gṛtsamad Saumaka)

(1) A. AS (IX.8.4) cites the re as the opening one of the Marutvatiya śastra in the Atimārti Ekāha.

B.C. The viniyoga is based on lingapramāṇa and the re is appropriate to the context, because it refers to the mighty ^{ec} deeds of Indra.

15.9. (D. Indra, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. \overline{AS} (IX.8.4) prescribes the ṛc as the opening one of the Niskevalya śastra in the Atimūrti Ekāha.

B.C. Same as under 15.5. above.

19.1. (D. Indra, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. \overline{AS} (VI.4.10) and \overline{SS} (IX.11.4) prescribe the ṛc as the yājya for the Śastra of the Hotṛ at the second round in the Atirātra.

B.C. The same as under 15.1 (2), B., C. above.

22.1. (D. Indra, M. Aṣṭī, R. Gṛtsamada Śaunaka)

(1) A. \overline{SS} (X.13.7) prescribes the ṛc as the first in the tṛca which is recited in the beginning of the Marutvatiya śastra on the tenth day of the Dasarātra.

B. & KB (XXVII.2) cites the ṛc in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. The ṛc refers to the drinking of Soma by Indra together with Viṣṇu and of the mighty deeds he performed after the drink. Thus the ṛc has nothing in particular to be employed in the context, but has only a general applicability.

23.15. (D. Bṛhaspati, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. \overline{AS} (III.7.9) prescribes the ṛc as the anuvākya for the parts of the animal in the Animal-sacrifice to Bṛhaspati.

B.C. The vinīyoga is based on Īṅgaprāmāṇa. Bṛhaspati is invoked and prayed for prosperity in the ṛc and thus the ṛc is appropriate to the ~~sanskrit~~ context.

(2) A. ĀS (VI.5.19) and ŚS (IX.20.27) prescribe the ṛc as the concluding one in the Āsvina-sastra.

B. AB (XVII.5) cites the ṛc in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. AB (*ibid*) remarks that Brhaspati is the holy power; by concluding the sastra with a verse addressed to Brhaspati, the sacrificer is established in the holy power.

Besides, the Āsvina sastra is a laud of the refulgent and brilliant light. In this verse Brhaspati is prayed for shining treasures. Thus the verse is appropriate as the concluding verse of the Āsvina sastra.

27.1. (D. The Ādityas, M. Tristubh, R. Gṛtsamada or Kṛma Gṛtsamada)

(1) A. ĀS (III.8.1) prescribes the ṛc as the anuvākya for the puroḍāsa in the Animal sacrifice to the Ādityas.

B.C. As the vinīyoga is not found in any Brāhmaṇa, some lost Śruti may be taken as the Śruta basis of the vinīyoga. The ṛc being addressed to the Ādityas, is applied here on the basis of lingaprasāṅga.

27.2. (D. The Ādityas, M. Tristubh, R. Gṛtsamada or Kṛma Gṛtsamada)

(1) A. ĀS (III.8.1) prescribes the ṛc as the yājya of the omentum in the Animal sacrifice to the Ādityas.

B.C. Same as under 27.1 above.

27.3. (D. The Ādityas, M. Tristubh, R. Gṛtsamada Śaṃaka)

(1) A. ĀS (III.8.1) prescribes the ṛc as the anuvākya for the parts of animal in the Animal sacrifice to the Ādityas.

B.C. The same as under 27.1 above.

27.4-5. (D. The Ādityas, M. Tristubh, R. Gṛtsamada or Kūrma Gṛtsamada)

(1) A. AS (IV.2.5) prescribes these two ṛcs as the anuvākya and yājya respectively for the oblation to the Ādityas at the Dīkṣanīyestī in the Somayāga with Agniciti.

B.C. The same as under 27.1 above. ~~The~~

27.8. (D. The Ādityas, M. Tristubh, R. Gṛtsamada Samaka)

(1) A. AS (III.8.1) prescribes the ṛc as the yājya for the puroḍāśa in the Animal-sacrifice to the Ādityas.

B.C. The same as under 27.1 above.

27.11. (D. Ādityas, ~~mak~~ M. Tristubh, R. Gṛtsamada Samaka)

(1) A. AS (III.8.1) prescribes the ṛc. as the yājya for the parts of the animal in the animal-sacrifice to the Āditya.

B.C. The same as under 27.1 above, ^{the} ~~rc~~ ^{is} ~~makes it~~ appropriate ^{to} in the context.

32.4-5. (D. Rākā, M. Jagatī, R. Gṛtsamada Samaka)

(1) A. AS (I.10.7) and SS (I.15.4) prescribe these two ~~mak~~ ṛcs as the anuvākya and yājya respectively of the offering ^{to} Rākā at the Patnī-sajiyājas in the Darsapūrnāmāsa-īṣṭi.

B.C. The vinīyoga is based on lingapramāṇa.

(2) A. AS (V.20.8) and SS (VIII.6.10) prescribe these two ṛcs ⁱⁿ the Āgimāruta śastra in the Agnistoma.

B. AB (XIII.15) and EB (XVI.7) cite the ṛcs in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. Rākā according to AB (XIII.5) is the sister of the Gods., and as the wives of Gods are invoked in the śastra the sister is also invoked. The verses being addressed to Rākā are appropriate.

32.6-7. (D. Sinivāṣī, M. Anuṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. ĀS (I.10.7) and SS (I.15.4) prescribe these two ṛcs as the anuvākya and yājya respectively for of the offering to Sinivāṣī at the Patmī-samyājas in the Darsapūrṇamāsa-īṣṭi.

B.C. The viniyoga is based on līṅgapramāṇa.

33.1. (D. Rudra, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. ĀS (III.8.1) prescribes the ṛc as the anuvākya for the parts of the animal in the animal sacrifice to Rudra.

B.C. TB (II.8.6.9) prescribes the ṛc in the above context and thus the viniyoga is based on Śrutipramāṇa. The verse, being an invocation to Rudra, has general applicability in the context.

(2) A. SS (VIII.6.3) prescribes the ṛc in the Āgnimāruta-sastra in the Agniṣṭoma.

B.C. AB (XIII.13) optionally and KB (XVI.7) without option prescribe the ṛc in the above context. The viniyoga thus rests on Śrutipramāṇa.

33.1-6. (D. Rudra, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. SS (VI.11.10) prescribes these six ṛcs in the Animal sacrifice to Rudra. The first three are the anuvākyas and the next three the yājyas for the omentum, the puroḍāśa and the parts of the animal respectively.

B.C. The viniyoga of the ṛcs in the above order is not traceable in the Brāhmaṇas. The viniyoga, therefore rests on līṅgapramāṇa, as the symbol of the deity is present in every ṛc.

33.10. (D. Rudra, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (V.9.13) prescribes the ṛc to be recited by the Hotṛ while the Adhvaryu places a gold rukma on the Mahāvīra vessel in the Pravargyeṣṭi.

B. KB (VII.4) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The verse is addressed to Rudra, who is usually invoked to protect the cattle and as the Pravaragya contains milk of cows and goats, Rudra ^{is} ~~has~~ indirectly ^{ed} connection with the context.

35.3. (D. Apāṇi napāt, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. ĀŚ (V.1.12) and ŚŚ (VI.7.5) prescribe the ṛc to be recited while the Vasatīvarī water is mixed with the Ekadhamā water.

B. AB (VIII.2) and KB (XII.1) cite the ṛc in the above context. Thus the viniyoga is based on Śrutipramāṇa.

C. AB (VIII.2), in the context, relates an incident that the waters were in conflict and it was Bhṛgu who brought them into harmony with this verse. Gṛtsamada is also said to be a Bhārgava. The ṛc speaks of rivers in flood uniting with each other. Thus the meaning of the rc accords with the context.

35.11-14. (D. Apāṇinapāt, M. Tristubh, R. Gṛtsamada Śaunaka)

(1) A. ŚŚ (XIII.29.13) prescribes these two ṛcs as the anuvākya and yājña respectively for the offering of Caru to Apāṇinapāt in the optional Soma- sacrifice named as sārasvatāṇa Ayana.

B.C. The viniyoga is based on līṅgapramāṇa.

41.3. (D. Indra-Vāyu, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀS (VII.6.2) and SS (X.35.) cite this verse as the last one in the trca for Indra-Vāyu in the Praūga śastra on the second day of the Dasarātra.

B.C. AB (XX.3) cites the full Sūkta as Praūga śastra in the context. This is the Srutipramāṇa for this vinīyoga.

41.4. (D. Mitra-Varuṇa, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀS (V.5.12) and SS (VII.2.5) prescribe the rc as the anuvākya for the Soma-libation to Mitra-Varuṇa, in the Agniṣṭoma.

B. KB (XXVIII.2) simply states that a rc by Gṛtsamada should be recited as anuvākya for the cup for Maitra-Varuṇa. The vinīyoga is based on lingapramāṇa.

C. The rc is appropriate to the context, as it invites Mitra-Varuṇa to the Soma draught.

41.15. (D. The Viśvedevas, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. ĀS (II.9.14) prescribes the rc as the anuvākya for the offering to the Viśvedevas in the Āgryaneṣṭi.

B.C. The vinīyoga is based on lingapramāṇa.

Maṇḍala III

1.25. (D. Agni, M. Trīṣṭubh, R. Viśvāmitra Gāthina)

(1) A. ĀS (III.5.9) and SS (V.19.9) prescribes the rc as the anuvākya for the offering to Agni-Svīstakṛt at the Agnisomīyapaśuyāga in the

Agnistoma.

B. KB (X.5) simply states that a verse of Visvāmitra is used as the anuvākya for the offering to Sviṣṭakṛt. Thus the vinīyoga is based on līṅgaprāmāṇa.

C. Agni is invoked to bring prosperity to the sacrificer. Hence the verse is appropriate to the context.

4.9. (D. Tvastṛ, M. Trīṣṭubh, R. Visvāmitra Gāthina)

(1) A. AS (I.10.5) and SS (I.15.4) prescribe the ṛc as the yājya for the offering to Tvastṛ at the Patnī-samyājas in the Darsapūrṇamāsa-īṣṭi.

B.C. The vinīyoga is based on līṅgaprāmāṇa.

(2) A. AS (III.8.1) and (XIII.4.2) prescribe the ṛc as the anuvākya for the offering of Purodāsa in the Animal-sacrifice to Tvastṛ.

B.C. The vinīyoga is based on līṅgaprāmāṇa.

6.1. (D. Agni, M. Trīṣṭubh, R. Visvāmitra Gāthina.)

(1) A. AS (III.7.5) and SS (VI.10.1) prescribe the ṛc as the yājya for the parts of the animal to Agni at the Agniṣomīyapaśuyāga in the Agnistoma.

B. KB (XII.7) mentions the ṛc in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. KB (loc. cit.) holds the ṛc appropriate as yājya for the oblation as it contains the word 'haviḥ'. The ṛc urges the singers to bring forward the ladle bearing oblation to Agni. The meaning accords well with the context.

6.9. (D. Agni, M. Tristubh, R. Visvāmītra Gāthina)

(1) A. $\bar{A}\bar{S}$ (V.9.7) and $\bar{S}\bar{S}$ (VIII.5.1) prescribe the ṛc as the yājyā for the Patnīvata-Graha in the Agnistoma.

B. The ṛc contains the words 'Patnīvatah--devān'. The vinīyoga is based on lingapramāṇa.

C. The x ṛc invokes Agni to bring the Devas together with their wives to the sacrifice. The meaning is ⁱⁿ perfect accord with the vinīyoga.

11.1-2. (D. Agni, M. Gāyatrī, R. Visvāmītra Gāthina.)

(1) A. $\bar{A}\bar{S}$ (II.1.21) prescribes the ṛc as the anuvākya and yājyā respectively for the offering to Sviṣṭakṛt Agni at the first Pavamāneṣṭi in the Agnyādheya.

B.C. The vinīyoga is based on lingapramāṇa.

11.6. (D. Agni, M. Gāyatrī, R. Visvāmītra Gāthina)

(1) A. $\bar{A}\bar{S}$ (II.1.26) prescribes the ṛc as the anuvākya for the Sviṣṭakṛt-offering at the second pavamāneṣṭi, in the Agnyādheya.

B.C. The vinīyoga is based on lingapramāṇa.

12.1. (D. Indra-Agni, M. Gāyatrī, R. Visvāmītra Gāthina)

(1) A. $\bar{A}\bar{S}$ (V.12.28) prescribe the ṛc as the yājyā for the śastra of the Acchāvaka at the morning-pressing in the Agnistoma.

B. $\bar{A}\bar{B}$ (X.5) cites this verse in the above context and thus provides Śrutipramāṇa for the vinīyoga.

C. The verse invokes Indrāgni to come and drink the pressed Soma and therefore suits the context.

13.1. (D. Agni, M. Anuṣṭubh, R. R̥sabha Vaiśvāmītra)

(1) A. ĀS (III.13.14) prescribes the ṛc as the yājyā for the offering to Agni Pradātṛ in the Abhyudayeṣṭi.

B.C. The ṛc has the linga of Agni Pradātṛ in the words 'Agnīm tam vo duvāsyata, dātā yo vanitā magham'. The vinīyoga is based on ~~lingapramāṇa~~ lingapramāṇa.

17.4. (D. Agni, M. Triṣṭubh, R. Kata Vaiśvāmītra)

(1) A. SS (V.19.11) prescribes the ṛc as the yājyā for the Sviṣṭa-kṛt-offering at the Agniśomīyapaśuyāga in the Agniṣṭoma.

B.A. KB (X.5) simply states 'vaiśvāmītrā yajati'. The vinīyoga is thus based on lingapramāṇa.

C. Agni is lauded and offered reverence in the verse which thus has a general applicability in the context.

(2) A. ĀS (9.9.9) prescribes the ṛc as the yājyā for the Sviṣṭakṛt at the offering of Caru to Brhaspati in the vājapeya.

B.C. Same as under (1) above.

20.4. (D. Agni, M. Triṣṭubh, R. Gāthā Kausika)

(1) A. ĀS (V.14.17) and SS (VII.19.12) prescribe the ṛc as an inserted verse (dhāyā) in the Maruṭvatīya śastra in the Agniṣṭoma.

B. AB (XII.7) and KB (XV.2) cite the ṛc in the above context, thus providing Śrutipramāṇa for the vinīyoga.

C. AB (loc. cit.) says that the inserted verses are the sewings of the sacrifice. The śastra has verses in six metres and they are sewed together by the inserted verses. Again, the inserted verses are the ~~next~~ recitations for the upasads. The first upasad is connected with Agni and

therefore this first inserted ṛc is appropriate as it is addressed to Agni. According to KB (loc. cit.), the Marutvatīya śāstra is connected with the slaying of Vṛtra. This ṛc refers to Agni as Vṛtrahā and therefore it is appropriate.

22.4. (D. Agni, Purīṣya, M. Anuṣṭubh, R. Gāthā Kausika)

(1) A. AS (IV.8.20) and SS (IX.24.9) prescribe the ṛc to be recited while the bricks are being brought forward in the Agni-cayana Somayāga.

B. KB (XIX.4) does not mention this ṛc directly in the context but states that four 'bahvagni' verses in Gāyatrī are recited. This ṛc being a Gāyatrī and invoking Agni in plural fulfills the condition. The vinīyoga is thus based on līṅgapramāṇa.

C. The verse invokes Agnis connected with clay (Purīṣyāsah) to partake of the sacrifice. The meaning is appropriate to the context.

24.5. (D. Agni, M. Gāyatrī, R. Viśvāmitra Gāthina)

(1) A. AS (III.13.14) and SS (III.2.4) prescribe the ṛc as the anuvākya for the offering to Agni Dātṛ in the Abhyudayeṣṭi.

B.C. TS (II.2.12.) cites the ṛc in the above context. The vinīyoga is based on Śruti-pramāṇa.

The verse prays Agni to bestow wealth on the sacrificer and is ~~him~~ therefore appropriate to the context.

25.1. (D. Agni, M. Virāj, R. Viśvāmitra Gāthina)

(1) A. SS (XIV.52.4) prescribes the ṛc as the yājya for the yājya śāstra in the Agnistut Ekāha.

B. The vinīyoga is based on līṅgapramāṇa.

25.4. (D. Agni-Indra, M. Virāj, Visvāmītra Gāthina)

(1) A. AS (X V.9.26) and SS (VII.9.8) prescribe the ṛc as the yājñā for the Ājyasāstra in the Agnistoma.

B. AB (X.5) and KB (XIV.2) cite the ṛc in the above context. The vinīyoga rests on Srutipramāṇa.

C. AB (loc. cit.) states that the Gods in the form of Indra and Agni. They did not conquer but being Agni and Indra they did conquer. Thus the ṛc is for conquest. The Virāj has 33 syllables and thus all the Gods numbering 33) are made to share in the very beginning of the sāstra. Then the Brahmana poses a question-- 'As is the Sāstra so the offering verses the H Hotr recites the Ājya to Agni, then how does he use a verse to Agni and Indra as offering verse' and then offers explanation -- 'Be it to Agni and Indra or to Indra and Agni, the Sāstra is connected with both Indra and Agni through the cup and the silent praise (III.12.1)'.

26.7. (D. Agni, M. Tristubh, R. Visvāmītra Gāthina)

(1) A. AS (IV.8.25) prescribes the ṛc to be recited in lauding Agni in the Agni-cayana Somayaga.

B.C. Agni is made to laud himself in the ṛc says Agni 'Agni^{am} and, who knows all the creatures; gṛta is my eye, nectar my food, the three fold light (ana-I), the measurer of the regionsⁿ, the charmaⁿ inexhaustible and am I named as Havis'. The vinīyoga is based on lingapramāṇa.

27.1-4. (D. Agni, M. Gayatrī, R. Visvāmītra Gāthina)

(1) A. AS (I.2.7) and SS (I.4.7) include these two ṛcs in the Sāmidhani verses in the Darsapūrnamasesti.

B.C. SB (I.4.1.7) cites the ṛc in the above context. The vinīyoga is based on Srutipramāṇa.

28.1. (D. Agni, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. AS (V.4.6) and SS (VII.1.6) prescribe the ṛc as the anuvākya for the offering to Agni Svistakṛt at the offering of cakes in the morning-pressing in the Agniṣṭoma.

B.C. AB (VIII.6) and KB (XIII.3) mention only the yājya and not the anuvākya. In the ṛc Agni is invited to relish the oblation of Puroḍāsa offered at the morning-pressing --- 'agne juṣasva no haviḥ puroḍāsam jātavedaḥ prātaḥsāve dhiyāvaso '. The vinīyoga is based on lingapramāṇa and the ṛc is perfect in the context.

28.4. (D. Agni, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. AS (V.4.6) and SS (VII.16.2) prescribe the ṛc as the anuvākya for Agni Svistakṛt at the offering of cake in the mid-day pressing in the Agniṣṭoma.

B. The vinīyoga is based on lingapramāṇa as the ṛc inviting Agni contains the words 'Māhyandine Savane'.

C. The ṛc invites Agni to partake of the offering at the midday-pressing. Thus it is in perfect accord with the context.

28.5. (D. Agni, M. Jagatī, R. Visvāmitra Gāthina)

(1) A. AS (V.4.6) and SS (VIII.2.2) prescribe the ṛc as the anuvākya for Agnisvistakṛt at the offering of cake in the third pressing in the Agniṣṭoma.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc has the words 'Agne trtiya savane'. The meaning of the ^{ṛc} 'accords with the context.

28.6. (D. Agni, M. Gayatrī, R. Visvāmītra Gāthina)

(1) A. AS (VI.5.25) prescribes the rc as the yājya for Agni Svīṣṭakṛt at the offering of Purodāsa ~~for~~ to the Asvins.

B.C. The vinīyoga is based on lingapramāṇa.

29.4+8. (D. Agni, M. Anuṣṭubh (4), Triṣṭubh (8), R. Visvāmītra Gāthina)

(1) A. AS (II.17.3) and SS (III.14.11) prescribe the verses amongst those which are to be recited while fire is being brought forward (Agnipramāyana) in the Varunapraghāsa-Parvan.

B. AB (V.2) and KB (IX.2) cite the verses in ~~the~~ bringing forward Agni in the Agniṣṭoma. The rite of Agnipramāyana is the same in the two sacrifices. The vinīyoga is thus based on Srutipramāṇa.

C. Re 4 refers to Agni as being placed in the navel of earth (the Vedit, where Agni is now being carried, is the navel of Earth) and re 8 asks Agni to be seated in his own place. Thus the meaning of the res accord well with the rite.

30.8. (D. Indra, M. Triṣṭubh, R. Visvāmītra, Gāthina)

(1) A. AS (III.8.1) and SS (III.3.4) prescribe the rc as the yājya for the offering to Indra Vṛtraghna in the Abhyudrestī.

B. SB (IX.5.2.4) cites the rc in the above context, and is the Srutipramāṇa for the vinīyoga.

C. The rc extols the might of Indra which he showed in slaying Vṛtra. Thus the meaning of the rc is in accord with the vinīyoga.

30.12. (D. Indra, M. Triṣṭubh, R. Visvāmītra Gāthina)

(1) A. AS (II.20.) and SS (III.13.16) prescribe the rc as an optional anuvākya for the offering to Indra Soma in the Sumāsīrīyaparvan.

B.C. The rc contains the words 'Suman huve maghavānamindram', thus the viniyoga is based on lingapramāṇa.

32.15. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. AS (V.5.19) and SS (VII.17.11) prescribe the rc as the yājyā for the Prasthita libation of the Āgnidhra at the midday-pressing in the Agniṣṭoma.

B. AB (XXVIII.3) cites the rc accordingly and is the Śrutipramāṇa ~~manafexthe~~ māṇa for the viniyoga.

C. The meaning of the rc accords with the context, as to it refers to the Kalasa, filled with Soma for Indra.

35.1. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. AS (VI.4.10) and SS (IX.15.4) prescribe the rc as the yājyā for the śastra of the Hotṛ at the third round in the Atirātra.

B.C. AB (XVI.6) states that the offering verses in the Atirātra contain the words 'aydhah', 'piba' and 'mada' ~~is~~ As this verse has all these symbols of the yājyā, its viniyoga is based on lingapramāṇa.

35.4. (D. Indra, M. Triṣṭubh, R. Viśvāmitra Gāthina)

(1) A. AS (VII.4.7) and SS (XII.4.2) prescribe the rc as the Ārambhanīya in the Śastra of the Brāhmaṇācchasin at the midday-pressing on the Caturviṃśa day and in the Dasarātra respectively.

B. AB (XXIX.6) and KB (XXIX.4) cite the rc in the above contexts. The viniyoga is based on Śrutipramāṇa.

C. I yoke thy steeds by (this) prayer (O, Indra)----- come thou to the Soma' says the rc and is thus appropriate to be the beginning of the Śastra for Indra.

35.6. (D. Indra, M. Tristubh, R. Visvāmītra Gāthina)

(1) A. ĀS (V.5.19) and ŚS (VII.17.9) prescribe the rc as the yājya for the Prasthita libation of the Nestṛ in the Agnistoma.

B. AB (XXVIII.4) cites the rc for the above purpose. The viniyoga is based on Srutipramāṇa.

C. The rc invites Indra to the Soma libation and is thus appropriate to the context.

36.2. (D. Indra, M. Tristubh, R. Visvāmītra Gāthina)

(1) A. ĀS (V.5.19) and ŚS (VII.17.10) prescribe the rc as the yājya for the Prasthita libation of the Acchāvaka in the midday-pressing in the Agnistoma.

B.C. AB (XXVIII.3) mentions the rc in the above context. The viniyoga is based on Srutipramāṇa.

36.3. (D. Indra, M. Tristubh, R. Visvāmītra Gāthina)

(1) A. ĀS (V.16.2) and ŚS (VII.24.6) prescribe the rc as the yājya for the Sastra of the Acchāvaka at the midday-pressing in the Agnistoma.

B. The rc contains the word 'piba' which according to AB (XVI.4) is a symbol of the offering verse. Thus the viniyoga is based on lingapramāṇa.

C. The rc invites Indra to the Soma-drink and thus is appropriate to the context.

37.1. (D. Indra, M. Gayatrī, R. Visvāmītra Gāthina)

(1) A. ŚS (III.3.4) prescribes the rc as the anuvākya for the offering to Indra Vātrahā at the Abhyudrasti.

B.C. The rc contains the word *Vātrahatyāya. The viniyoga is based on lingapramāṇa.

40.1. (D. Indra, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. AS (V.5.18) and SS (VII.4.7) prescribe the rc as the yājya for the Prasthita libation of the Brāhmaṇacchamsin at the morning-pressing, in the Agnistoma.

B. AB (XXVIII.2) and KB (XXVIII.3) cite the rc in the above context. The vinīyoga is based on Srutipramāṇa.

C. The rc invites Indra to the Soma-drink. It is appropriate to the context.

40.2. (D. Indra, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. AS (V.10.28) and SS (VII.12.4) prescribe the rc as the yājya for the sastra of the Brāhmaṇacchamsin at the morning-pressing in the Agnistoma.

B.C. AB (XVI.6) has mentioned certain words as symbols of the offering verses for sastras; one of them is 'piba'. This rc contains this word. Thus the vinīyoga is based on lingapramāṇa.

47.2. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. AS (V.14.2) and SS (VII.19.4) prescribe the rc as the yājya for the Marutvatiya cup in the Agnistoma.

B.C. Same as under 40.2 above.

47.4. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. AS (V.14.26) and SS (VII.19.25) prescribe the rc as the yājya for the Marutvatiya sastra in the Agnistoma.

B. AB (XII.9) and KB (XV.5) cite the hymn in the above context. The vinīyoga is based on Srutipramāṇa.

C. ~~AB (XII.9) and KB (XV.5) cite the hymn in the above context.~~ ^{that} the rc invites Indra together with the Maruts, who helped him in killing Vṛtra and Sambara, to the Soma-libations and thus is appropriate to the context.

48.1. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. AS (IX.5.16) prescribes the rc as the Sūktamukhīyā for the Marutvatiya sastra in the Sādyaskra Ekāha.

B.C. As the rc contains the words 'andhasah' and 'piba', which are the symbols of the Sūktamukhīyā. The viniyoga is based on lingapramāṇa.

51.7. (D. Indra, M. Tristubh, R. Visvāmitra ^{Gāthina})

(1) A. AS (V.14.2) and SS (VII.19.2) prescribe the rc as the anuvākya for the Marutvatiya-graha in the Agnistoma.

B.C. According to AB (XII.2) Tristubh belongs to Indra and the midday pressing. This rc is in Tristubh. The rc invites Indra Marutavant to the Soma drink (Indra marutvā iha pāhi Somam). The viniyoga is based on lingapramāṇa and the rc is appropriate.

52.1. (D. Indra, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. AS (V.4.2) and SS (VII.1.2) prescribe the rc as the a anuvākya for the Purodāsa offered at the morning-pressing in the Agnistoma.

B.C. The meaning of the rc 'dhāṁsavantaṁ karāmbhinaṁ apūpavantaṁ ukthinaṁ Indra prātar juṣasva nah fully accords with the viniyoga which is thus based on lingapramāṇa and the rc is appropriate.

52.5. (D. Indra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. AS (V.4.3) and SS (VII.17.1) prescribe the rc as the anuvākya for the purodāsa at the midday-pressing in the Agnistoma.

B. The words 'mādhyaṇḍīnasya savanasya dhānāḥ purodāsaṁ Indra kṛaveha caru' are the linga on which this viniyoga is based.

C. The ṛc refers to the rite and fully accords with the context. The metre Tristubh is also appropriate.

52.6. (D. Indra, M. Jagatī, R. Visvāmitra Gāthina.)

(1) A. ĀS (V.4.3) and SS (VIII.2.1) prescribe the ṛc as the anuvākya for the puroḍāś at the third pressing in the Agnistoma.

B.C. Tṛtiye dhānāḥ savane puruṣtuta, puroḍāśam āhutam māmahasva nah are words referring to the rite. The vinīyoga is based on līngapramāṇa and the ṛc is appropriate.

53.2. (D. Indra, ^M Tristubh, R. Visvāmitra Gāthina)

(1) A. ĀS (VI.11.11) and SS (VIII.8.1) prescribe the ṛc as the anuvākya for the Hāriyojana-graha in the Agnistoma.

B.C. KB (XVIII.6) recommends a verse in Tristubh for the ṛ purpose without specifying the verse. The ṛc is addressed to Indra and is a Tristubh, hence it is appropriate and the vinīyoga is based on līngapramāṇa.

54.1. (D. ^{The} Visvedevāḥ, M. Tristubh, R. Prajāpati Vaisvāmitra)

(1) A. ĀS (II.17.7) prescribes this ṛc to be recited by the Hotṛ in response to the prompting of the Adhvaryu viz. 'recite for Agni as he is being brought forward' if the sacrificer happens to be a rājanya, in the Agnistoma.

B. AB (V.2) cites the ṛc for the same purpose and thus the vinīyoga is based on Srutipramāṇa.

C. ^{As} AB observes, the ṛc being in Tristubh is suitable to be recited for a rājanya, as he is connected with this metre.

55.19. (D. Tvastṛ, M. Tristubh, R. Prajāpati Vaisvāmitra Gāthina)

(1) A. ĀS (III.8.1) and SS (XIII.4.2) prescribes the ṛc as the anuvākya for the Havis in the Animal-sacrifice for Tvastṛ.

B.C. The viniyoga is based on linga-pramāṇa.

59.1. (D. Mitra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. ^{AS} (III.11.22) prescribes this ṛc for laying a kindly stick in case rain-drops fall into the milks which is to be used in the Agnihotra.

B.C. The viniyoga is based on lingapramāṇa.

59.2. (D. Mitra, M. Tristubh, R. Visvāmitra Gāthina)

(1) A. ^{AS} (III.12.3 and 4.11.6) prescribes this ṛc as the yājyā for the caru and the offering of cake for Mitra in case one is late for the morning Agnihotra and in the offerings for Devasus.

B.C. The viniyoga is based on lingapramāṇa.

60.5. (D. Indra, Rbhūmant, M. Jagatī, R. Visvāmitra Gāthina)

(1) A. ^{AS} (V.5.19) and ^{SS} (VIII.2.5) prescribe the ṛc as the yājyā for the Prasthita libation of the Hotṛ at the third pressing in the Agnistoma.

B. AB (XXVIII.4) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that by employing this ṛc as yājyā the Hotṛ gives a share to Indra with the Rbhū at the third expressing.

62.18. (D. Mitra-Varuna, M. Gayatrī, R. Visvāmitra or Jamadagni)

(1) A. ^{AS} (V.5.12) and ^{SS} (VII.2.7) prescribe the ṛc as the yājyā for the Maitravaruna-graha in the Agnistoma.

B. AB (XVI.6) states that a word connected with the root 'pā' 'to drink' is the symbol of the offering verse. This ṛc has 'pātam' in the third pāda and hence the viniyoga is based on lingapramāṇa.

C. The rc invites Mitra and Varuna to sit on the Veda and to drink Soma. Thus the meaning accords with the vinīyoga.

Mandala IV

1.3. (D. Agni, M. Dhṛti, R. Vāmadeva Gautama)

(1) A. AS (IV.7.4) and SS (V.7.24) include the rc in the uttara-pātala of the Pravargyābhīṣṭaya.

B. AB (IV.5) cites the rc in the above context. The vinīyoga is based on Srutipramāṇa.

C. The rc invokes a benediction and is thus appropriate to the context.

1. 4-5. (D. Agni, M. Trīṣṭubh, R. Vāmadeva Gautama)

(1) A. AS (VI.13.3) and SS (VIII.11.6) prescribe these two rcs as the anuvākya and yājya respectively for the offering to Agni and Varuna, which replaces the Sviṣṭakṛt-offering, in the Avabhr̥theṣṭi.

B. AB (XXXII.8) cites these rcs in the above context. The vinīyoga is based on Srutipramāṇa.

C. These rcs refer to Agni with Varuna and are therefore appropriate to the context.

2.17. (D. Agni and Indra, M. Trīṣṭubh, R. Vāmadeva Gautama)

(1) A. AS (II.9.14) and SS (III.12.8) employ the rc as the yājya for the offering to Agni and Indra in the Āgrayanestī.

B. The rc refers to Agni and Indra both and hence the vinīyoga is based on lingapramāṇa.

C. The rc refers to the Devas as enkindling Agni and extolling Indra. Thus the rc indirectly pays reverence to these devinities. Therefore it is appropriate to the context.

7.1. (D. Agni, M. Jagatī, R. Vamadeva Gautama)

(1) A. AS (II.17.7) prescribes the rc as the commencing (pratiṣat) one in the recitation of the Hotr at the bringing forward (pramayena) of Agni in the Agnistoma, if the sacrificer happens to be a Vaisya.

B. AB (V.2) cites the rc for the same purpose. The viniyoga is based on Srutipramāṇa.

C. The rc is in praise of Agni and being in the Jagatī is appropriate for a Vaisya.

(2) A. SS (II.11.2) employs the rc in paying reverence to the Agnis in the Āgnyādheya.

B. TS (I.5.5.1) and SB (II.3.4.14) cite the rc in the above context.

C. The meaning of the rc accords well with the context, as Agni is referred to as established by the Ordainers and made to shine by such revered forefathers as Apinwāna and the Bhṛgu.

10. 1-3. (D. Agni, M. Padapankti, R. Vamadeva Gautama)

(1) A. AS (II.8.14) and SS (II.5.18) prescribe these two res as the anuvākya and yājya respectively for the Sviṣṭakṛt in the Punarādheya-īṣṭi.

B.C. The viniyoga is based on lingapramāṇa.

10. 2-4. (D. Agni, M. Padapankti, R. Vamadeva Gautama)

(1) A. AS (II.7.10) and SS (II.5.18) employ the res as the anuvākya and yājya respectively for the principal offering at the Punarādheya-īṣṭi.

B.C. Same as under 1, 3 above.

17. 1,19. (D. Indra, M. Tristubh, R. Vāmadeva Gautama)

(1) A. ĀS (III.8.1) prescribes these ṛcs as the anuvākya and yājya respectively for the puroḍāsa in the Animal-sacrifice to Indra Vṛtraghna.

B.C. ¹⁵ AS the ṛcs contain the words 'Vṛtram Jaghanvan' (1) and 'Vṛtra.....hanti' (19), their vinīyoga in the context is based on lingapramāṇa and they are appropriate.

17.20. (D. Indra, M. Tristubh, R. Vāmadeva Gautama)

(1) A. ĀS (V.20.6) and SS (VIII.6.17) prescribe the ṛc as the concluding one (Paridhāniyā) in the Āgnimāruta Sastra in the Agniṣṭoma.

B. AB (XIII.14) cites the ṛc for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the ṛc points to this Earth in the words 'maghavā virapsi', 'Satyā carṣanīdhṛt', 'rājā januṣām' and 'mahimām' and a benediction for the sacrificer is pronounced in the words 'adhi ¹sravo ——— yaj jaritrā' for the sacrificer is the 'jaritā' and the words 'adhi ¹sravah' mean 'yajñā ¹sravah'. The ṛc is recited ^{while} touching the earth. Thus the ṛc is appropriate for concluding the sastra.

20.4. (D. Indra, M. Tristubh, R. Vāmadeva Gautama)

(1) A. ĀS (V.16.1) and SS (VII.22.6) prescribe the ṛc as the yājya for the sastra of the Maitrāvaruṇa in the midday-pressing in the Agniṣṭoma.

B. The words 'pā' and 'andhasā' occurring in the verse, are the symbols of an offering verse according to AB (XVI.6). The vinīyoga is thus based on lingapramāṇa.

C. The rc invokes Indra to come to the sacrifice and relish the pressed Soma. It is, therefore, appropriate to the context.

21. 9-10. (D. Indra, M. Tristubh, R. Vamadeva Gautama)

(1) A. ^{AS} (III.13.14, III.8.1) prescribe the rc as the yājya for the offering of basis oblation for Indra Vrtraghna in the Abhyudayeṣṭi and in the Animal-sacrifice to the same deity.

B.C. The rc refer to Indra Pradātr and Indra Vrtraghna and hence their vinīyoga in the contexts is based on lingapramāṇa and they are appropriate

23. 8-9. (D. Indra, (with Rts)* M. Tristubh, R. Vamadeva Gautama)

(1) A. ^{AS} (IX.7.36) prescribes these two verses to be recited before inserting the ṛivid in the Marutvatiya and the Nisakevalya Sastras respectively in the Rtāpeya Ekaha.

B.C. The very name Rtāpeya of the Ekaha supports the vinīyoga of these rc in the context for they refer to 'Rta'. Thus the vinīyoga , ~~primarily~~ ^{is} ~~primarily~~ based on lingapramāṇa and the rc are appropriate to the context because they occur in a hymn lauding the exploits of Indra.

31.1. (D. Indra, M. Gayatrī, R. Vamadeva Gautama)

(1) A. ^{AS} (II.17.15) prescribes the rc as the anuvākya for the oblation to 'Ka' ^{Prasābat} in the Varunapraghāsaparvan.

B. TS (IX.2.11.2) cites the rc in the above context. The vinīyoga is thus based on Srutipramāṇa.

*Though the rc refer to Rta alone, Indra is taken as their deity because of his being the deity of the whole Śukta.

B. The ṛc is anirdistadevatā and therefore appropriate ^{to} Prajāpati, who is designated as 'Ka'.

32.18. (D. Indra, M. Gayatrī, R. Vamadeva Gautama)

(1) A. ^{||}AS (III.2.5) prescribes the ṛc as the anuvākya for the offering to Indra Pradātṛ in the Abhyuditeṣṭi.

B.C. Indra, the bestower of wealth, is referred to in the ṛc, and it is on this lingapramāṇa that the viniyoga is based. The meaning of the ṛc is in accord with the rite.

38.10. (D. Dadhikrāvan M. Tristubh, R. Vamadeva Gautama)

(1) A. [/]AS (II.12.5) prescribes the ṛc as the yājya for the offering to Dadhikrāvan in the Pavitryeṣṭi.

B.C. As the ṛc is addressed to Dadhikrā, and the viniyoga is based on lingapramāṇa and the ṛc is appropriate. It is to be noted that AB (XXXV.7) cites the ṛc in throwing the first Darbha blades which was put in the goblet of the sacrificer, on the altar.

39.6. (D. Dadhikrāvan, M. Anuṣṭubh, R. Vamadeva Gautama)

(1) A. [/]AS (II.12.5) prescribes the ṛc as the anuvākya for the offering to Dadhikrāvan in the Pavitryeṣṭi.

B.C. Same as under 38.10 above.

(2) A. [/]AS (VI.12.12) and [/]SS (IV.45.2) prescribe the ṛc to be recited by the sacrificer in the Darsapūrnāmāsa (and at any istis in general) in partaking of the butter-milk after the released of sacrificial vow. The partaking of butter-milk is prescribed for a sacrificer, if his desire be ~~for~~ ~~forgetting~~ prosperity (normally, partaking of fresh milk is prescribed).

B.C. The viniyoga is based on lingapramāṇa.

40.5. (D. Sūrya, M. Jagatī, R. Vāmadeva Gautama)

(1) A. $\overline{A}S$ (VIII.2.14) and $\overline{S}S$ (XI.14.13) prescribe the ṛc at the beginning of the Difficult Ascent (Dūrohaṇa) on the the Viśuvant day.

B. AB (XVIII.6) refers to this ṛc in the words 'haṁsavatyā rohati ' and then proceeds to explain its significance. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that one ascends to the Heaven by the Dūrohaṇa and every pāda of this ṛc refers to the Sūrya in the Heaven; the ṛc is therefore, appropriate to the context.

46. 1-2. (D. Vāyu (1), Indra-Vāyu (2), Gāyatrī, R. Vāmadeva Gautama)

(1) A. $\overline{A}S$ (V.5.4) and $\overline{S}S$ (VII.2.4) prescribe these two ṛcs as the yājyā for the libation of Soma to Indra and Vāyu (Indravāyavagraha) in the Agniṣṭoma.

B. AB (IX.2) states that the first-offering verse should be addressed to Vāyu and the second to Indravāyu. ~~Therefore~~ These two ṛcs are addressed to Vāyu and Indravāyu respectively, hence the vinīyoga rests on lingapramāṇa.

C. These verses invoke vāyu and Indravāyu to partake of the pressed Soma and ~~this~~ are appropriate to the context.

(2) A. $\overline{S}S$ (XI.8.3) includes the ṛc 1 as the first verse of the tree for Vāyu in the Praṇa-śāstra on the fifth day of the Abhiplava Śadaha.

B.C. The verse invokes Vāyu to come to the Soma-draught and contains the name of the deity. The vinīyoga is thus based on lingapramāṇa and the verse is appropriate.

47.1. (D. Vāyu, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. \overline{AS} (VII.11.22) and \overline{SS} (X.5.4) include the ṛc in the tṛca for Vāyu in the Praūga śastra on the fourth day of the Dasarātra .

B. AB (XXI.4) cites the ṛc for the same purpose and thus the vinīyoga is based on Śrutipramāṇa.

C. The x ṛc contains the word 'a' which according to AB (loc. cit.) is a symbol of the fourth day. Hence it is appropriate to the context.

48. 1,2,4. (D. Vāyu, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. \overline{AS} (VII.11.22) prescribes the ṛcs ~~as~~ 1 and 5, ~~as given~~ ^{to form} the tṛca for Vāyu in the Praūga śastra on the fourth day of the Dasarātra; while \overline{SS} (X.5.4) includes ṛcs 1 and 2 in the same context.

B. The vinīyoga of ṛcs 1 and 5, as given by \overline{AS} (VII.11.22) rests on the Śrutipramāṇa as provided by AB (XXI.4), where the ṛcs are cited in the same context, while the vinīyoga of ṛcs 1, 2 given ^{by} \overline{SS} (X.5.4) rests on lingapramāṇa.

C. The ṛcs invite vāyu to the soma-draught and hence are ~~xxx~~ appropriate to the context.

50. 3-4. (D. Bṛhaspati, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. \overline{AS} (III.7.9) prescribes the ṛcs as the anuvākya for the offering of the omentum and the puroḍāśa in the Animal sacrifice to Bṛhaspati.

B.C. The ṛcs refer to Bṛhaspati and ^{the vinīyoga is based on} ~~which is the~~ lingapramāṇa for the vinīyoga

50.5. (D. Bṛhaspati, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. \overline{SS} (VI.10.5) prescribes the ṛc as the yājña for the puroḍāśa in the Animal-sacrifice ~~for~~ to Bṛhaspati.

B.C. Same as under (1) above.

50.6. (D. Br̥haspati, M. Triṣṭubh, R. Vāmadeva Gautama)

(1) A. AS (V.18) and SS (VIII.3.15) prescribe the ṛc to be inserted in the Vaiśvadeva śāstra in the Agniṣṭoma.

B. AB (XIII.6) cites the ṛc in the context. KB (XVI.3) simply says 'bārhaspatyam śamsati'. The viniyoga is based on Śrutipramāṇa.

C. The ṛc prays Br̥haspati for progeny and ⁱreches and hence is appropriate ^{to} in the Vaiśvadeva śāstra.

50.10. (D. Indra-Br̥haspati, M. Jagatī, R. Vāmadeva Gautama)

(1) A. AS (V.5.19) and SS (VIII.2.7) prescribe the ~~ix~~ ṛc as the yājña for the Prasthita libation of the Br̥hamanācohasin.

B. AB (XXVIII.4) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc contains the word 'Pibataṃ' which is a symbol of the offering verse according to AB (XVI.6).

53.7. (D. Savitr̥, M. Jagatī, R. Vāmadeva Gautama)

(1) A. AS (IV.4.4) and SS (V.6.7) prescribe the ṛc as the ~~main~~ concluding one of these, which the hotṛ recites while king Soma is being taken to the shed (Soma-pravahana).

B. AB (III.2) and KB (VII.10) cite the verse in the above context and thus provide the Śruti-Pramāṇa for its employment in the context.

C. AB and KB both praise this verse in the context as very appropriate, 'Soma, the king, is the year, used to say. Kauṣītaki, 'he coming with the seasons approaches' (KB VII.10). The verse expresses benediction and hence is appropriate as a concluding verse.

54.1. (D. Savitr̥, M. Jagatī, R. Vāmādeva Gautama)

(1) A. ¹AS (V.48.2) and ¹¹SS (VIII.3.2) prescribe the ṛc as the anuvākya for the Sāvitrāgraha in the Agniṣṭoma.

B. KB (XVI.2) states 'tristubham sāvitrāgrahasya puronuvākya-mānūcya jagatya yajati'. This vinīyoga clearly goes against this Śruti. The vinīyoga is based on līngapramāṇa.

C. The verse praises Savitr̥ and prays Him for bestowing wealth. The verse is appropriate to the context.

54.4. (D. Savitr̥, M. Jagatī, R. Vāmādeva Gautama)

(1) A. ¹AS (IV.11.6) and ¹¹SS (IX.26.3) prescribes the ṛc as the yājya for the offering to savitr̥ at the offerings made for the Devasas in the Somayāga with Cayana.

B.C. ¹SB (XIII.4.2.13) cites the ṛc in the context. The vinīyoga is based on Śrutipramāṇa.

57. 1,5. (D. Kṣetrapati, M. Anuṣṭubh (1) Tristubh (2,3) R. Vāmādeva Gautama)

(1) A. ¹AS (IX.11.14) and ¹¹SS (XV.8.18) prescribe the three ṛcs as the concluding ones for the Hotṛ, Maitravaruna and Brāhmaṇacchamsin in their extra. Śastra in the Āptoryāman.

B.C. The vinīyoga is based on līngapramāṇa.

57. 5,8. (D. Sumāsīrau M. Uṣṇih (5), Tristubh (8), R. Vāmādeva Gautama)

(1) A. ¹AS (II.20.4) and ¹¹SS (III.18.4) prescribe these two ṛcs as the anuvākya and yājya respectively for the Sumāsīrau in the Sumāsīriya-parvan.

B.C. The vinīyoga is based on līngapramāṇa. The ṛcs refer to the Sumāsīrau and are therefore, appropriate to the context.

Maṇḍala V

1.6. (D. Agni, M. Tristubh, R. Budha and Gavisthira Ātreyas)

(1) A. ¹ĀS (II.13.12) prescribes the ṛc as the anuvākya for the offering to Agni Surabhimat in the iṣṭi prescribed in case a sacrificer hears the word 'dead' (mṛta) used for himself.

B. AB (XXXII.8) cites the ṛc in the same context. The vinīyoga is thus based on Śrutipramāṇa.

C. The ṛc refers to Agni as having seated himself in the region of fragrance (^{śūā}surabha u loke) and as sustainer of the folk (dhartā kṛṣṭinām). Thus the ṛc indirectly expresses the benediction that Agni will sustain the sacrificer. Thus it is appropriate to the context.

2.7. (D. Agni, M. Tristubh, R. Kumāra Ātreya)

(1) A.B. AB (XXXIII.5) states that Śunahṣepa saw a Somayāga by the name of Āṇjah Sava and employed this ṛc in that yāga to pay reverence to the Āhavanīya.

C. The ṛc praises Agni as having released Śunahṣepa from the yūpa and prays for being released like him. Thus the ṛc pays reverence to the Āhavanīya.

2.9. (D. Agni, M. Tristubh, R. Kumār^a Ātreya)

(1) A. ¹¹SS (III.19.11) prescribes the ṛc as the yājya for the offering to Agni Jyotiṣmat in an iṣṭi which is prescribed if the Āhavanīya gets extinguished.

B. The ṛc contains the symbol of Agni Jyotiṣmat in the words 'vijyotiṣā bhṛtā bhātyagnih' and therefore, the vinīyoga is based on lingapramāṇa.

C. The ṛc is in praise of Agni and thus is appropriate to the ~~context~~ context.

4.2. (D. Agni, M. Tristubh, R. Vasuśruta Ātreya)

(1) A. ĀS (I.10.5) prescribes the ṛc as the yājya for the offering to Agni Gṛhapati at the Patnīsamīyajās in the Darsapūrṇamāseṣṭi.

B. Agni is referred to as 'Sugṛhapatyaḥ'. Thus the ṛc contains a symbol of Agni Gṛhapati. The vinīyoga is based on lingapramāṇa.

C. The ṛc praises Agni as lord of the household and Agni is prayed for food and glory. Thus the ṛc is appropriate as a yājya.

(2) A. ĀS (IV.11.6) and ŚS (IX.26.5) prescribes the ṛc as the yājya for the offering to Agni at the offerings for the Devasas (Devasāvam Havishsu) in a Soma sacrifice with Gayana.

B. KB (XIX.5) in this context states 'athāgniṣomīyasā^y Paśupurodāśamanvāñi devasubhyo havīṣi nirvapanti——tani vai daśahavīṣiⁿⁱ bhavanti daśadaśinī Virāteceh^{nū} virāt amāṇṭam, śriyaḥ'. The vinīyoga is based on a lingapramāṇa.

C. Same as under (1) above.

4.5. (D. Agni, M. Tristubh, R. Vasuśruta Ātreya)

(1) A. ĀS (II.12.5) prescribes the ṛc as the anuvākya for the offering to Agni Svistakṛt in the Pavitresṭi.

B.C. The ṛc invites Agni to the sacrifice and invokes Him to bring the possessions of the foe to the sacrificer. The vinīyoga is based on lingapramāṇa. The meaning of the ṛc accords with the context.

(2) A. ¹AS (II.18.17) prescribes the ṛc as the anuvākya for the Sviṣṭakṛt in the offering of a seven-potsherd Puroḍāśa to the Maruts.

B.C. Same as under (1) above.

(3) A. ¹¹SS (III.1.4) prescribes the ṛc as the anuvākya for the Sviṣṭakṛt in the offering to Indra Vimṛdh.

B.C. Same as under (1) above.

4.8. (D. Agni, M. Triṣṭubh, R. Vasuṣruta Ātreya)

(1) A. ¹¹SS (III.10.4) prescribes the ṛc as the yājya for the second puroḍāśa to Agni in the Sārvasenī yajña. At this sacrifice both the Darsa and Paurṇamāsa offerings are performed as one istī.

B.C. KB (IV.6) mentions this sacrifice without giving res for employment in it. The viniyoga is based on lingapramāṇa and the meaning of the ṛc suits the context as Agni is invoked to accept the sacrifice and to protect the sacrificer.

(2) A. ¹¹SS (IX.22.5) prescribes the ṛc as the yājya for the offering to Agni Kṣatravant at the istī to be performed before Dīkṣā in the Somayaga connected with Cayana.

B.C. Same as under (1) above.

4. 10-11. (D. Agni, M. Triṣṭubh, R. Vasuṣruta Ātreya)

(1) A. ¹AS (II.10.9) prescribes these two ṛcs as the yājya of the principal offering and as the anuvākya for Agni Putravant respectively in the Kṛṇakṣī Putrakāṇṣṭī.

B.C. The words 'prajābhirague amṛtatvam āsyam (1) and 'sa putrinam vīravantaṁ ^{ṛc} ṛcāte svastī' (11), are the symbols of Agni-Putravant

and hence the viniyoga is based on lingapramāṇa and the ṛcs suit the context.

5.9. (D. Tvaṣṭṛ, M. Gāyatrī, R. Vasuśruta Ātreya)

(1) A. SS (IX.27.7) prescribes the ṛc as the anuvākya for the butter-offering which replaces the victim for Tvaṣṭṛ in the Somayāga connected with Cayana.

B.C. KB (XIX.6) refers to the offering for Tvaṣṭṛ but does not mention the ṛcs. The employment of the ṛc in the context is on the basis of lingapramāṇa. Tvaṣṭṛ is invited to the Sacrifice and prayed for help. The rc thus suits the context.

5.10. (D? Vanaspati, M. Gāyatrī, R. Vasuśruta Ātreya)

(1) A. AS (III.11.23.) prescribes the ṛc to be recited while laying a fire-stick on the Āhavanīya to alone for the scattering away of the second offering in the Agnihotra.

B. TB (III.7.25) cites the ṛc in the above context. The viniyoga is thus based on Śrutipramāṇa.

C. The rc invokes Vanaspati to carry the offering to its proper place. The meaning is in accord with the context.

6.1. (D. Agni, M. Pañkti, R. Vasuśruta Ātreya)

(1) A. AS (II.19.35) prescribes the ṛc for paying reverence to the Gārhapatya in the Pitryeṣṭī.

B.C. The ṛc is in praise of Agni. The word 'asta' in the 'astam taṁ yanti dhanavaḥ etc.' in the ṛc seems to be the linga ^{for} of the context.

The employment of the ṛc in the context, thus, rests on lingapramāṇa and the meaning suits the context.

6. 1,2,4. (D. Agni, M. Pañkti, R. Vasuśruta Ātreya)

(1) A. ŚŚ (XII.10.11) prescribes these three ṛcs in the order of 4, 2, 1 as the Stotriya-trīca in the uktha-sastra of the Maitrāvaruṇa on the fifth day of the Dasarātra.

B.C. PB (XIII.6.1) prescribes ṛcs 4, 5 and 9 of the Sūkta. Thus the vinīyoga as given by ŚŚ 9 loc. cit.) agrees only partially. It seems to be based on ~~the~~ some lost Sāhityā.

6. 4,5,9. (D. Agni, M. Pañkti, R. Vasuśruta Ātreya)

(1) A. AS (VII.8.1) prescribes this triplet in the context shown under (1) above.

B.C. PB (XIII.6.1) prescribes the corresponding verses in SV as Stotra triplet in the context. The vinīyoga is thus based on Śrutipramāṇa.

8.3. (D. Agni, M. Jagatī, R. Iṣa Ātreya)

(1) A. AS (III.13.12) and ŚŚ (III.5.3) prescribe the ṛc as the yājyā for the offering in the istī to Agni Vivici, which is prescribed in case of the intermingling of the sacred fires.

B. AB (XXXII.5) cites the ṛc for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. The ṛc speaks of Agni as the discriminator 'vivici' and hence its suitability in the context.

13.1. (D. Agni, M. Gayatrī, R. sutambhara Ātreya)

(1) A. ŚŚ (II.2.13) prescribes the ṛc as the anuvākya for Agni-Svīṣṭakṛt at the istī for Agni in the Agnyaḍheya.

B.C. The ṛc invokes Agni for protection. Hence the viniyoga rests on lingapramāṇa and the ṛc suits the context in a general way.

(2) A. ¹¹SS (III.10.4) prescribes the ṛc as the anuvākya for the offering of the second puroḍāśa to Agni in the Sārvasenīyajña.

B.C. Same as under (1) above.

13.4. (D. Agni, M. Gāyatrī, R. Sutambara Ātreya)

(1) A. ¹¹SS (II.2.13) prescribes the ṛc as the yājya for the first butter-portion (ājyabhāga) at the isti for Aditi in the Agnyādheya.

B.C. KB (I.1) states in the context 'Sadvantāvājyabhāgau bhavataḥ'. As this ṛc contains the word 'asi' in 'tvamagne saprathā asi', the viniyoga is based on lingapramāṇa. The ṛc praises Agni as extending the sacrifice. The employment of the ṛc in the context is appropriate.

(2) A. ¹¹AS (III.10.16) prescribes the ṛc in paying reverence to the Āhavanīya in the Agnyādheya.

B.C. Agni is referred to as extending the sacrifice. Hence the ṛc has the symbol of A the Āhavanīya and the viniyoga rests on lingapramāṇa and the ṛc is appropriate to the context.

14.1. (D. Agni, M. Gāyatrī, R. Sutambara Ātreya)

(1) A. ¹¹SS (II.2.18) prescribes the ṛc as the anuvākya for the second butter-portion.

B.C. Same as under 13.1 above.

24. 1,2,4. (D. Agni, M. Dvīpadā Virāj, R. Gauṇāyanas)

(1) A. ¹¹AS (VIII.2.5) and (XII.11.2) prescribe the trīṇa formed by these three verses as the stotriya for the Maitravaruna at the third pressing on the sixth day of the Dasaratra.

B.C. FB (XIII.12.5) cites these verses as the Stotra trca for the Maitrāvaruṇa in the above context. The stotriya corresponds the stotra. The vinīyoga is based on Śrutipramāṇa.

25.1. (D. Agni, M. Anuṣṭubh, R. Vasūyu Ātreya)

(1) A. AS (V.7.2) prescribes the rc to be recited by the Acchāvaka at the morning pressing in the Agniṣṭoma when he has been addressed by the Adhvaryu to be seated and to have his say.

B. KB (XXVIII.5) cites the three verses beginning with this one in the context. Thus the vinīyoga is based on this Śrutipramāṇa. The rc begins with the word 'accha^ā'.

§ C. The meaning of the rc accords with the context. 'I will laud Agni for help to you, as He is good to us. Son of the Brands, righteous (Agni) may save us from (our) foes', says the rc.

26.1. (D. Agni, M. Gāyatrī, R. Vasūyu Ātreya)

(1) A. AS (II.1.25) prescribes the rc as the yājya for the offering to Agni-Pāvaka at the second Pavamāṇeṣṭi in the Agnīdhya while SS (II.2.10) prescribes the rc as the anuvākya in the same context.

B.C. The rc is addressed to Agni-Pāvaka; hence the vinīyoga is based on lingapramāṇa. The meaning of the rc suits the context as Agni the purifier is invoked to bring the Gods to the sacrifice and to worship (ā devān vakṣi yakṣi ca).

28.3. (D. Agni, M. Triṣṭubh, R. Viśvavara Ātreya)

(1) A. AS (II.11.9) prescribes the rc as the yājya for the Sviṣṭakṛt in the Pavītryeṣṭi.

B. The vinīyoga is based on līṅgapramāṇa, for the ṛc hagī ~~re~~ refers to Agni.

C. Agni is invoked to confer bliss, lordship of the household and destruction of ~~man~~ enemies and is thus appropriate to the context.

(2) A. AS (II.18.17) prescribes the ṛc as the yājyā for the Sviṣṭakṛt at the offering of a seven-potsherd purodasa to Kṛdīn Maruts in the Sākamedha parvan.

B.C. Same as under (1) above.

(3) A. SS (III.1.4) prescribes the ṛc as the yājyā for the Sviṣṭakṛt in the iṣṭi to Indra Vīmādhā.

B.C. Same as under (1) above.

29. 9,12-13. (D. Indra, M. Trīṣṭubh, R. Gaurivīti Śāktya)

(1) A. AS (IX.5.2, ~~IX.5.22~~ and IX.5.16) prescribe the ṛc as the Sūktamukhya in the Marutvatīya śastra in the uśanas-stoma, Dasapeya and Parikri Ekāhas.

B.C. The verse contain the words 'Uśana' (9), Dasagvāsa (12), and 'parīcarāṇi' and are addressed to Indra Marutvant. Hence the vinīyoga is based on līṅgapramāṇa.

31.3. (D. Indra, M. Trīṣṭubh, R. Avasyu Ātreya)

(1) A. SS (IX.14.3) prescribes the ṛc as the concluding verse in the śastra of the Acchāvāka at the second round in the Ātirātra.

B.C. The vinīyoga is based on līṅgapramāṇa. The ṛc is appropriate to the context, for Indra is the deity of the Śastras in the Ātirātra.

40.4. (D. Indra, M. Tristubh, R. Atri Bhauma)

(1) A. AS (V.16.1) and SS (VII.23.9) prescribe the rc as the yājya for the śastra of the Brāhmaṇacchamsin at the midday-pressing in the Agniṣṭoma.

B. The rc contains the words 'Soma Pāvā' and 'matsat' which according to AB (XVI.6) are the symbols of śastra-yājyas. The viniyoga is thus based on lingapramāṇa.

C. The rc invokes Indra to come to the midday-pressing and is thus suitable to the context.

42.3, (D. ^{the}Viśve Devāṇ, M. Tristubh, R. Atri Bhauma)

(1) A. AS (III.7.14) prescribes the rc as the yājya for the omentum in the Animal-sacrifice to Savitṛ.

B.C. The rc is contains the name of the deity 'Savitṛ' to whom the rc is addressed and also refers to anointing Him with ghṛta. Thus the viniyoga, is based on lingapramāṇa.

(2) A. SS (III.13.12) prescribes the rc as the yājya for the offering to Savitṛ in the Vaiśvadeva-parvan.

B.C. Same as under (1) above.

43.1. (D. Dhenavaḥ (Waters are ment here), Tristubh, R. Atri Bhauma)

(1) A. AS (V.1.11) and SS (VI.7.7) prescribe the rc to be recited by the Hotṛ while the Ekadhana waters are being led to the shed in the Apnaptṛiya.

B. AB (VIII.2) and KB (XIII.11) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The ṛc invokes the waters, the seven rivers to come to the sacrifice with Sweetness and is therefore, appropriate to the context.

44.3. (D. Vāyu, M. Tristubh, R. Atri Bhauma)

(1) A. SS (III.18.5) prescribes the ṛc as the yājyā for the offering of āṁikṣā to Vāyu in the Śunāsīrya-parvan.

B. The name of the deity 'Vāyu' is mentioned in the ṛc and it is on this lingapramāṇa that the vinīyoga rests.

C. The ṛc asks the Adharyus to make the sweet libations ready for Vāyu. The ṛc is thus appropriate, to the context.

45.7. (D. Gharma, M. Tristubh, R. Atri Bhauma)

(1) A. AS (IV.6.3) and SS (V.9.8) prescribe the ṛc to be recited by the Hotṛ while the Mahavāra-Caldron is being anointed by the Adhvaryu.

B. AB (IV.2) and KB (VIII.4) cite the ṛc for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. The ṛc refers to the caldron being anointed and hence is therefore perfect in the context.

45.11. (D. Sarasvatī, M. Tristubh, R. Atri Bhauma)

(1) A. AS (VIII.11.1) includes the ṛc as the second on in the trā to Sarasvatī in the Pañḍga-sastra on the ninth day of the Dasarātra.

B. AB (XXIV.1) cites the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Sarasvatī is invoked to come to the sacrifice and to listen to the speech of the sacrificer. Thus it is appropriate to the context.

(2) A. SS (VI.10.2) prescribes the ṛc as the anuvākya for the offering of the omentum at the Animal-sacrifice to Sarasvatī.

B. TB (II.8.2.8) cites the ṛc for the same purpose. The ~~vinīya~~ vinīyoga is based on Śrutipramāṇa.

C. Sarasvatī is invoked to come to the sacrifice and is also spoken of as 'ghṛtāci'.

43.12. (D. Bṛhaspati, M. Tristubh, R. Bhauma Atri)

(1) A. ŚŚ (VI.10.5) prescribes the ṛc as the yājya for the offering of the omentum in the Animal-sacrifice to Bṛhaspati.

B. TB (II.8.2.7) cites the ṛc in the same context. The vinīyoga thus, is based on Śrutipramāṇa.

C. The ṛc asks Bṛhaspati to be seated in the sacrifice. Thus the ṛc suits the context.

46. 7,8. (D. The Devapatnīs, M. Jagatī (7), Tristubh (8), R. Pratiksātra

Ātreya)

(1) A. AS (I.10.5) and ŚŚ (I.15.4) prescribe these two ṛcs as the anuākya and yājya respectively for the offering to the Devapatnīs at the Patnī-samyājas in the Darsapurṇamāsa-īṣṭi.

B.C. The words 'Devānām Patnīḥ' (ṛc 1) and 'Devapatnīḥ' (ṛc 2) are the symbols for the vinīyoga, which is thus based on līṅgapramāṇa. The ṛcs invite and invoke the wives of Gods to come to the sacrifice for the help of the sacrificer and are thus appropriate to the context.

(2) A. AS (V.20.6) and ŚŚ (VIII.6.9) include the ṛcs in the Āgṇimāruta-sāstra in the Āgṇistoma.

B.C. AS (XIII.15) does not mention the ṛcs but simply states 'Devānām patnīḥ Sāmsaty anūcīr agnīm gr̥hapatim'. The ṛcs contain the symbol of the Devapatnīs and hence the vinīyoga is based on līṅgapramāṇa.

51.5. (D. Vāyu, M. Uṣṇih, R. Svastī Ātreya)

(1) A. AS (VII.10.5) and SS (X.4.5) include the rc in the tr̥ca to Vāyu in the Praūga-sastra on the third day of the Dasaratra.

B.C. AB (XXI.1) cites the rc in the above context. The viniyoga is thus based on Śrutipramāṇa and the vāyu is appropriate ^{to} in the context.

53.6. (D. The Maruts, M. Sato Brhatī, R. Syāvāsava Ātreya)

(1) A. AS (II.13.7) prescribes the rc as the anuvākya for the offering of the second ball of corn in the Karīṣṭi.

B.C. The rc contains the word 'Vṛṣṭayah' which is a symbol of this ṣṭi and is addressed to the Maruts. Hence the viniyoga is based on lingapramāṇa and the rc is appropriate to the context.

54. 2-3,8. (D. The Maruts, M. Jagatī, R. Syāvāsava Ātreya)

(1) A. AS (II.11.14) prescribes the rc as the yājya for the offering of the first second and third balls of corn respectively in the Karīṣṭi.

B.C. The rcs have the symbol of the Maruts and of rain; hence the viniyoga is based on lingapramāṇa. The rcs are appropriate for the same reason.

55.5. (D. The Maruts, M. Jagatī, R. Syāvāsava Ātreya)

(1) A. AS (II.13.7) prescribes the rc as the anuvākya ^{for the} offering of the first ball of corn in the Karīṣṭi.

B.C. Same as under 53.6 above.

55.10. (D. The Maruts, M. Triṣṭubh, R. Syāvāsava Ātreya)

(1) A. SS (III.14.6) and (VI.10.8) prescribes the rc as the yājya for the offering to the Maruts in the Varunapraghasa-parvan and for the offering of the parts of the animal to the Maruts in the Aikṣadāśini.

B. The rc contains the name of the deity 'Marutah', hence the vinīyoga is based on lingapramāṇa.

C. The rc invokes the Maruts to lead ^{the whole} ~~on the~~ prosperity and to accept the offerings. The rc is thus appropriate to the context.

(2) A. SS (VI.10.8) prescribes the rc as the yājyā for the offering of the parts of the animal in the Animal-sacrifice to the Maruts.

B.C. Same as under (1) above.

57. 7-8. (D. The Maruts, M. Tristubh, R. Syāvasva Ātreya)

(1) A. SS (VI.10.8) prescribes the Rcs as the anuvākyās for the offering of amentum and puroḍāsa respectively at the Animal sacrifice to the Maruts in the Aikādashinī.

B.C. Both the rcs contain the name of the deity viz. the Maruts who are invoked for wealth and protection. Hence the vinīyoga is based on lingapramāṇa and the rcs are appropriate to the context.

58.5. (D. The Maruts, M. Tristubh, R. Syāvasva Ātreya)

(1) A. AS (II.17.15) and SS (VI.10.8) prescribe the rc as the yājyā for the Puroḍāsa at the Animal-sacrifice for the Maruts in the Aikādashinī.

B.C. Same as under 57.7-8. above.

(2) A.B. AB (XXII.8) prescribes the rc as the yājyā for the offering to Agni and the Maruts, which is prescribed for one whose wife or cow produces twins after his establishing the sacred Fires.

C. The vinīyoga is based on the words 'Jāyante' and 'Putras', occurring in the rc, though these words have no reference to the birth of twins.

The viniyoga is thus based on lingapramāṇa and on superficial considerations.

AS does not mention this viniyoga.

(8) A. AS (III.7.12) prescribes the ṛc as the yājyā for the offering of āmiksā to the Maruts in the Varuna-praghāsa-parvan.

B. The viniyoga of this ṛc as a yājyā for the Maruts has the sanction of the Sruti as shown under (2) above. Thus it is based on Srutipramāṇa and it is appropriate to the context.

60.3. (The Maruts, M. Tristubh, R. Syāvāsva Ātreya)

(1) A. AS (II.13.7) prescribes the ṛc as the yājyā for the offering of the Puroḍāsa on seven potsberds to the Maruts in the Kārirīṣṭi.

B.C. The ṛc contains the name of the deity viz. the Maruts; hence the viniyoga is based on lingapramāṇa. The ṛc has ~~no~~ a reference to rain in the words 'āpa iva sadhryaṅco dhavadhve'.

(2) A. SS (III.15.15) prescribes the ṛc as the yājyā for the offering to Kṛidin Maruts in the Sakamedha-parvan.

B.C. The ṛc mentions the sporting Maruts in the words 'yat Kṛidatha Maruta rstimantah'. The viniyoga is based on lingapramāṇa.

60.8. (D. The Maruts, M. Jagatī, R. Syāvāsva Ātreya)

(1) A. AS (V.20.8) and SS (VIII.6.17) prescribes the ṛc as the yājyā for the Āgnimaruta-sastra in the Āgnistoma.

B. AB (XIII.14) and EB (XVI.9) cite the ṛc in the above context. The viniyoga is based on Srutipramāṇa.

C. The ṛc invokes Agni together with the Maruts to partake of the Soma-draught. The ṛc is thus appropriate to the context.

62. 2,9. (D. Mitra Varuṇa, M. Trīṣṭubh, R. Sṛutavid Ātreya)

(1) A. SS (VIII.12.8) prescribes these two rcs as the anuvākya and the yājya for the offering of the Puroḍāsa at the Animal-offering to Mitra Varuṇa at the udayaniyeṣṭi in the Agnistoma. AS (III.8.1) cites rc 9 as the yājya for the parts of the animal in the context.

B. KB (XVIII.13) cites the rc in the context shown by SS (loc. cit.). The vinīyoga is based on Srutipramāṇa.

C. The rcs praise and invoke Mitra-Varuṇa for help and protection and thus are appropriate to the context.

81.1. (D. Savitr, M. Jagatī, R. Syāvasva Ātreya)

(1) A. AS (V.12.9) and SS (VII.15.3) include the rc in the recitation of the Grāvastut at the midday-pressing in the Agnistoma.

B. AB (XXVI.2) and KB (XXIX.1) dealing with the context, do not mention particular rcs but state that the recitation is unlimited. AB (loc. cit.) states that the recitation is in Gāyatrī and Jagatī. This rc is in Jagatī. Thus the vinīyoga is based on lingapramāṇa.

C. The rc refers to a Savitr as 'mahī devasya savituh paristutih' and suits the context in a general way.

~~Mandala VII~~

~~1.3v. (D. Agni, M. Viraḥ, R. Vasistha Maitravaranī)~~

~~(1) A. AS (VI.1.30) and SS (II.2.15) prescribe the rc as the anuvākya for the Svīstakṛt at the third iṣṭi in to Aditi in the Agnyadhya-~~

Maṇḍala VI

1.1. (D. Agni, M. Trīṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. Āś (IV.1.23) prescribes the ṛc as the anuvākya for the offering to Agni Kṣatrabhṛt in the ukhāsambharaniya-īṣṭi.

B. Agni is addressed as 'rājan' in the ṛc. This seems to be the symbol of Agni kṣatrabhṛt. The vinīyoga thus rests on līṅapramāṇa.

C. Agni is invoked for prosperity and therefore the ṛc suits the context.

2.9. (D. Agni, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. Āś (II.13.7) prescribes the ṛc as an optional anuvākya for the offering to Agni Dhāmacchada in the Kārīrīṣṭi.

B.C. The ṛc besides containing the name of the deity, also contains the word 'dhāma' and thus the vinīyoga rests on līṅapramāṇa, and the ṛc suit the context.

5. 4-5. (D. Agni, M. Trīṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. Āś (IV.6.3) and Śś (V.9.10) prescribe these two ṛcs in the Pravargyābhīṣṭava, to be recited while the coals are being brought near the vessel.

B. AB (IV.2) and KB (VIII.4) cite the ṛcs in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The ṛcs invoke Agni to burn the foes of the sacrificer and praise the man who serves Agni with sacrifice, fuel and hymns. Thus the ṛcs are appropriate to the context.

5.7. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. Āś (II.10.12.) and Śś (III.5.8) prescribe the ṛc as the yājya for the offering ~~in~~ of Puroḍāsa on eight potsherds to Agni Kāma.

B. TB (III.12.1) cites the ṛc for the above purpose. The viniyoga is thus based on Śrutipramāṇa.

C. The ṛc invokes Agni for help in gaining the ^{desired} wish, wealth and progeny. The word 'Kāma' occurs in the ṛc and makes it suitable to the context.

15.13. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. Āś (I.10.5) and Śś (I.15.4) prescribe the ṛc as the anuvākya for Agni Gr̥hapati at the Patnī-samyājas in the Darsapūrnāmāsa-īṣṭi.

B.C. The ṛc contains the words 'Agnir hotā gr̥hapatiḥ'. The viniyoga is thus based on liṅgapramāṇa and as the ṛc praises Agni Gr̥hapati, it is appropriate to the context.

(2) A. Āś (VI.5.6) and Śś (IX.20.7) prescribe the ṛc as the opening verse (Pratipat) in the Āsvina-śastra in the Ātirātra.

B. AB (XVII.1) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. To show the suitability of the ṛc in the context, AB (loc. cit.) relates how Prajāpati gave his daughter Sūrya Savitṛ to king Soma and the Gods not agreeing to this, ran a race and made the course from Agni Gr̥hapati to the Sum and therefore, the beginning verse of the Āsvina Śastra, which was fashioned by Prajāpati to celebrate the wedding of his daughter, is addressed to Agni. Further, the Brāhmaṇa states that the ṛc is appropriate, for it contains the words 'Gr̥hapati' and 'Janitā' and is therefore auspicious.

15.14. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. AS (I.6.5) and SS (I.9.2) prescribe the ṛc as the yājya to Agni Svistakṛt in the Darsapūrnamāsa-istī.

B. SB (I.7.3.16) cites the ṛc in the above context. The vinīyog is based on Śrutipramāṇa.

C. KB (III.6) simply states in the context that the anuvākya and yajya are of the same metre. SB (loc. cit.) explaining why it is so, states that the offering to Agni Svistakṛt in the Darsapūrnamāsa is equivalent to the evening libation in the Somayāga, which is for the Viśvedevas and both the invitatory and the offering verses to the Svistakṛt refer to the Viśvedevas; therefore, they correspond to the evening libation and this is why the anuvākya and yājya on this occasion is made to correspond closely.

It is interesting to note the endeavour of the Brāhmaṇa to equate the Darsapūrnamāsa to the Somayāga.

15.16. (D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. AS (II.17.3) and SS (III.14.12) include the ṛc amongst those which are recited by the Hotṛ while Agni is being brought forward (Agnipramāyana) in the Sakamedha-parvan, as well as in the Agniṣṭoma.

B. AB (V.2) and KB (IX.2) cite the verse in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The ṛc invokes Agni to be seated upon the Vedī (ūrṇāvantana yonī) and to carry the sacrifice to Savitr. The ṛc is perfect in the context.

15.19. § D. Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. ŚŚ (I.15.4) prescribes the ṛc as the yājya to Agni Gṛhapati at the Patnī-samyājas in the Darsapūrṇamāsa-istī.

B.C. The ṛc is addressed to Agni-Gṛhapati. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate to the context.

16.10. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (III.13.12) and ŚŚ (III.5.2) prescribe the ṛc as the anuvākya for the offering to Agni Vīti, which is prescribed in case there is intermingling of the Gṛhapatya and the Āhavanīya fires.

B. AB (XXXII.5) cites the ṛc in the above context. The viniyoga rests on Śrutipramāṇa.

C. The word 'Vītaya' occurring in the ṛc seems to have made it appropriate for the occasion. As Agni is invoked in the ṛc it suits the context.

16.16. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (II.8.7) and ŚŚ (II.5.15) prescribe the ṛc as the anuvākya for the second butter-portion in the Punarādhya.

B. SB (II.2.3.23) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. As Agni is invoked in the ṛc to come to the sacrifice, it is appropriate in the context.

16.34. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. ĀŚ (I.5.29) and ŚŚ (I.8.1) prescribe the ṛc as the anuvākya for the offering of the butter-portion to Agni in the Purnamāsa-istī.

B. AB (I.4) cites the ṛc as the anuvākya for the butter-portion to Agni in the Dikṣanīyasti in the Agniśtoloma. This may be taken as the

Śrutipramāṇa for the viniyoga.

C. AB (loc. cit.) remarks in the context 'vartraghaṁ eva kuryat' ^{refers to the passing of Vṛtra by Agni, it is appropriate} and as this ~~re as the yajya for the offering to Agni at the morning Upasada~~ ^{to the context} and ~~anuvākya at the evening upasad in the Agnistoma.~~

(2) A. AS (IV.8.8) prescribes the ṛc as the yājyā for the offering to Agni at the morning Upasad and anuvākya at the evening upasad in the Agnistoma.

B. AB (IV.8) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the verses are inverted at the evening upasad and that the Gods destroyed and slew the citadels with these verses. This verse referring to the killing of Vṛtra is thus appropriate to the context.

16.39. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. AS (IV.8.8) prescribes this ṛc as the yājyā at the morning ^{for the offering} and anuvākya at the evening upasad to Agni in the Agnistoma.

B.C. Same as under 34.2 (2) above.

16.40. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. AS (II.16.7) and SS (III.13.17) prescribe the ṛc to be ^{at the time when} recited Agni is produced in the churning process.

B. AB (III.5) and KB (VIII.1) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc refers to Agni as a new-born ba be and hence is appropriate to the context.

16.41-42. (D. Agni, M. Gāyatrī, R. Bharadvāja Bārhaspatya)

(1) A. AS (II.16.7) and SS (III.13.17) prescribe these two ṛcs

to be recited while the churned out Fire is being placed in the Āhavanīya.

B. Same as under 40. (1) above.

C. The ṛcs invoke Agni to be seated in its proper place and thus are appropriate to the context.

17. 1-3. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. AS (V.5.19) and SS (VII.17.5-7) prescribe these three ṛcs as the yājyās for the Prasthita libations of the Hotṛ, the Maitrāvaruṇa and the Brāhmaṇācchamsin respectively in the Agnistoma.

B. AB (XXVIII.3) cites the ṛcs for the above purpose. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) these ṛcs are appropriate to the context, for they contain the words 'abhi tārda' (1), 'abhi tṛndhi' (2), 'abhi tṛndhi' (3), and explains that through these verses could Indra penetrate into the midday-pressing.

19.1. (D. Indra, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. SS (I.8.13) prescribes the ṛc as the yājyā ~~offering~~ for the puroḍāsa to Mahendra in the Darśa-Isṭi.

B.C. The ṛc is addressed to Mahān Indra i.e. Mahendra. The vinīyoga is based on lingapramāṇa. The ṛc, being in praise of Mahendra is appropriate in a general way.

28. 3-4. (D. The cows (Gāvah), M. Jagatī, R. Bharadvāja Bārhaspatya)

(1) A. AS (VI.14.18) prescribes the two ṛcs as the anuvākya and yājyā respectively for the offering to the cows in the offerings for the Godesses ^{Hartmisi} (Darīnām Harti)

B.C. The ṛcs are addressed to the cows and contain the word 'gāvah'. Hence the viniyoga is based on lingapramāṇa and the ṛcs suit the context.

40.1-2. (D. Indra, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. $\bar{A}\bar{S}$ (VI.4.10) prescribes these two ṛcs as the yājyās for the śastra of the Acchāvāka at the first and the second round respectively in the Atirātra.

B.C. According to AB (XVI.6) words 'andhas', 'piba' and 'mada' are the symbols of the offering verse in the Atirātra. There ^{ṛcs} contain piba, and 'madaya'. Thus the viniyoga is based on lingapramāṇa and the ṛcs are appropriate to the context.

44.14. (D. Indra, M. Triṣṭubh, R. Śaṁyu Bārhaspatya)

(1) A. $\bar{A}\bar{S}$ (VI.4.10) and $\bar{S}\bar{S}$ (IX.12.4) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the first and the second rounds respectively in the Atirātra.

B.C. Same as under 40.1,2. above.

44.15. (D. Indra, M. Triṣṭubh, R. Śaṁyu Bārhaspatya)

(1) A. $\bar{A}\bar{S}$ (VI.4.10) and $\bar{S}\bar{S}$ (IX.8.3) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the second and the first rounds respectively in the Atirātra.

B.C. Same as under 40. 1,2 above.

44.16. (D. Indra, M. Triṣṭubh, R. Śaṁyu Bārhaspatya)

(1) A. $\bar{A}\bar{S}$ (VI.4.10) and $\bar{S}\bar{S}$ (IX.10.4) prescribe the ṛc as the yājyā for the śastra of the Maitrāvaruṇa at the third round and for the śastra of the Acchāvāka at the first round respectively in the Atirātra.

B.C. Same as under 40. 1,2 above.

49.7. (D. Sarasvatī, M. Triṣṭubh, R. R̥jīśvan Bhāratvāja)

(1) A. \overline{A}^1 (III.7.6) and \overline{A}^1 (VI.10.2) prescribe the \overline{r} as the yājñ for the parodāsa and for the oceanus at the animal-sacrifice to Sarasvatī in the Alkōśāśinī in the Agniṣṭoma.

B.C. \overline{B}^1 (II.8.2.2) cites the \overline{r} as the yājñ for the oceanus in the above context. Thus the vinīyoga given by \overline{B}^1 (loc. cit.) has this Śruti-prasaṅga. As for the vinīyoga given by \overline{A}^1 (loc. cit.), it may be taken as based on linga-prasaṅga.

(2) A. \overline{A}^1 (V.20.6) includes the \overline{r} in the Aginārūta-eastern in the Agniṣṭoma.

B. \overline{B}^1 (XIII.15) refers to the verse in the context in the words 'pāvīravā śaśati'. The vinīyoga is based on Śruti-prasaṅga.

C. Praising the \overline{r} in the context, \overline{B}^1 (loc. cit.) states, 'vāg vai sarasvatī pāvīravā vāg eva tad vācā dadhātī'.

49.8. (D. Pūṣan, M. Triṣṭubh, R. R̥jīśvan Bhāratvāja)

(1) A. \overline{A}^1 (III.7.8) and \overline{A}^1 (VI.10.4) prescribe the \overline{r} as the yājñ and anuvāc respectively for the parts of the animal in the animal-sacrifice to Pūṣan.

B.C. The vinīyoga is based on linga-prasaṅga.

49.9. (D. Tvastṛ, M. Triṣṭubh, R. R̥jīśvan Bhāratvāja)

(1) A. \overline{A}^1 (III.8.1) and \overline{A}^1 (II.87.2) prescribe the \overline{r} as the yājñ for the offering of the parts of the animal at the animal-sacrifice to Tvastṛ and as the yājñ for the butter-offering to Tvastṛ in the Somayaga with Suparna.

B.C. The viniyoga is based on lingapramāṇa and the ṛc is appropriate as yājyā for Tvaṣṭṛ for it asks the Hotṛ to make offering to Tvaṣṭṛ.

50.14. (D. Ahirbudhnya, M. Tristubh, R. R̥jīśvan Bhāradvāja)

(1) A. ĀS (V.20.6) and ŚS (VIII.6.8) include the ṛc in the Agnimāruta-sastra in the Agnistoma.

B. AB (XIII.12) and KB (XVI.7) refer to this ṛc in the context, as the Ahirbudhniya. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) state that Ahirbudhniya is Agni and therefore the ṛc is appropriate ^{to} the context.

52. 7,15. (D. The Viśvedevas, M. Gāyatrī, R. R̥jīśvan Bhāradvāja)

(1) A. ĀS (II.9.14) prescribes these ṛcs as the anuvākya and the yājyā respectively for the offering of Caru to the Viśvedevas in the Agny Āgrayana-istī.

B.C. The ṛcs contain the name of the deity, the Viśvedevas and invite them to come to the sacrifice. The viniyoga is based on lingapramāṇa and the ṛcs suit the context.

52.13. (D. The Viśvedevas, M. Tristubh, R. R̥jīśvaṃ Bhāradvāja)

(1) A. ĀS (III.7.10) and ŚS (VI.10.6) prescribe the ṛc as the yājyā and the anuvākya respectively of the parts of the animal in the Animal-sacrifice to the Viśvedevas.

B.C. The viniyoga is based on lingapramāṇa.

(2) A. ĀS (V.18.13) and ŚS (VIII.5.19) prescribe the ṛc as the yājyā for the Vaiśvadeva-sastra in the Agnistoma.

B. AB (XIII.6) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. The rc invokes the Viśvedevas to listen to the call of the sacrificer and to partake of the sacrifice. The rc is therefore appropriate to the context.

58.1. (D. Pūṣan, M. Triṣṭubh R. Bharadvāja Bārhaspatya)

(1) A. ĀS (IV.6.3) and ŚS (V.9.13) prescribe the rc in the Pravargyeṣṭi to be recited by the Hotṛ while the Advaryu lays a silver rukma beneath the ^{Mahāvīra} vessel.

B. AB (IV.2) and KB (VIII.4) cite the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Pūṣan is the protector of the cattle. The vessel contains milk of cows and goats and hence the rc invoking Pūṣan for protection and containing the word 'Śukra' which symbolises the silver rukma, is appropriate.

(2) A. ĀS (II.16.11 and III.7.8) and ŚS (III.13.13 and VI.10.4) prescribe the rc as the yājya for the oblation to Pūṣan in the Vaiśvadevaparvan and as the yājya for the offering of the omentum in the Animal-sacrifice to Pūṣan respectively.

B.C. The vinīyoga is based on lingapramāṇa.

58. 3-4. (D. Pūṣan, M. Triṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ĀS (III.7.8) prescribes these ^{res} as the anuvākyas for the omentum and the puroḍāśa respectively in the Animal-sacrifice to Pūṣan. ŚS (VI.10.4), on the other hand, ~~prescribes~~ prescribes these ^{res} as the yājyās for the offering of the Puroḍāśa and the parts of the animal respectively in the context.

B.C. Same as under 58.1 above.

60.1. (D. Indra Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. [/]AS (II.17.15) prescribes the ṛc as the yājya for the oblation to Indra Agni in the Varuṇapraghāsa-parvan.

B.C. The viniyoga is based on līṅgapramāṇa.

60. 2, 3, 13. (D. Indra-Agni, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. [/]AS (III.8.11) prescribes the ṛcs 3 and 13 as the anuvākyas for the omentum and the parts of the animal respectively in the Animal-sacrifice for Indra-Agni.

^{//}SS (VI.10.9) prescribes ṛcs 2, 13, 3, 2 as the anuvākyas for the offering of the omentum, the Puroḍāsa and the parts of the animal in the same context.

B.C. Same as under 60.1. above.

69.3. (D. Indra —Viṣṇu, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. [/]AS (VI.1.2) and ^{//}SS (IX.4.7) prescribe the ṛc as the yājya for the sastra of the Acehāvaka at the third-pressing in the Agastya ukthya.

B. According to AB (XVI.6) the word 'meda' is a symbol of the yājya in the Somayāga. This ṛc has this symbol in 'medapati madānām'. Thus the viniyoga is based on līṅgapramāṇa.

C. The ṛc invokes Indra and Viṣṇu to come to the Soma-sacrifice with wealth. The ṛc is therefore appropriate as yājya.

69.7. (D. Indra-Viṣṇu, M. Tristubh, R. Bharadvāja Bārhaspatya)

(1) A. [/]AS (V.5.19) and ^{//}SS (VIII.2.10) prescribe the ṛc as the yājya for the Prasthita libations of the Acehāvaka at the third pressing in the Agnistoma.

B. AB (XVIII.4) cites the ṛc in the above context. The viniyoga

is based on Śrutipramāṇa.

C. The ṛc has all the symbols of the yajya viz. 'piba', 'mada', and 'andhas' (^{G.} AB XVI.6). Hence it is appropriate to the context.

Mandala VII

1.3. (D. Agni, M. Virāj, R. Vasistha Maitrāvaruṇi)

(1) A. Āś (II.1.30) and Śś (II.2.15) prescribe the ṛc as the anuvākya to Sviṣṭakṛt Agni at the third Pavamāneṣṭi (to Aditi) in the Agnyādheya.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate to the context for it invites Agni to shine in the sacrifice.

1. 14,15. (D. Agni, M. Virāj, R. Vasistha Maitrāvaruṇi)

(1) A. Āś (IV.3.2) prescribes these two ṛcs as the anuvākya and the yājya respectively for the offering to Agni Sviṣṭakṛt at the Prāyanīyeṣṭi in the Agnistoma.

B. AB (II.4) cites the ṛcs for the same purpose. The vinīyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) explaining the significance of the ṛcs in the context states that the Gods won the world of heaven by sacrificing with the two Virāj verses and that the Virāj has thirty-three syllables and the Gods are also thirtythree; thus, through these verses all the Gods are made to share in the sacrifice at the very beginning.

1.18. (D. Agni, M. Virāj, R. Vasistha Maitrāvaruṇi)

(1) A. Āś (II.1.30) and Śś (II.2.15) prescribe the ṛc as the yājya

for the offering to Agni Svistakṛt at the third Pavamāneṣṭi (to Aditi) in the ~~Darsapūrnāmaseṣṭi~~ Agnyādheya.

B.C. Same as under (1) above.

2.1. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.2.6) prescribes the ṛc as the yājyā for the offering to Tvasṭr at the Patnīsamājās in the Darsapūrnāmaseṣṭi.

B.C. The viniyoga is based on lingapramāṇa. The ṛc invokes Agni to partake of the sacrifice and is therefore appropriate as yājyā.

4.1. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.7.5) prescribes the ṛc as the yājyā for the offering of the omentum in the Animal-sacrifice to Agni.

B.C. TB (II.8.2.3) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

8.4. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (IV.5.5) prescribes the ṛc as the yājyā for the offering to Agni Svistakṛt at the Atithyeṣṭi in the Agnistoma.

B. AB (III.6) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) praises the ṛc in the context for Agni is called 'atithi' in the rc and thus the rc refers to the Atithyeṣṭi and is, therefore, perfect in form.

9.5. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.7.10) prescribes the ṛc as the yājyā for the offering of the parts of the animal in the Animal-sacrifice to the Visvedevas.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate to the context for it invites Agni to the sacrifice.

11.2. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (IX.9.7) prescribes the ṛc as the anuvākya to Sviṣṭakṛt at the offering of Caru to Bṛhaspati in the Vājapeya .

B.C. TB (III.6.8.2) cites the ṛc as the anuvākya to Sviṣṭakṛt. The vinīyoga is based on Śrutipramāṇa, ~~and~~ and the ṛc is appropriate as it invokes Agni and expresses benediction.

15.10. (D. Agni, M. Gayatrī, R. Vasistha Maitravaruni)

(1) A. AS (II.12.3) prescribes the ṛc as the anuvākya for the first butter-portion in the Pavitryeṣṭi.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate to the context, for it refers to Agni 'Suci' and 'pāvaka'.

(2) A. AS (II.8.3) prescribes the ṛc as the yājya for the offering to Agni Bhagin in the Anvarambhanīya-ṣṭi.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc contains the word 'Bhagaḥ' and therefore it is appropriate ^{to} in the context.

19.7. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (II.10.4) prescribes the ṛc as the yājya for the offering to Indra Trātṛ in the Āyuskameṣṭi.

B.C. The vinīyoga is based on lingapramāṇa. Indra is invoked to protect ('trāyasva') and therefore the ṛc is appropriate to the context.

21.6. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ¹AS (III.8.1) prescribes the ṛc as the anuvākya for the offering of the omentum in the Animal-sacrifice to Indra Vitragna.

B.C. The vinnyoga is based on lingapramāṇa. The ṛc refers to as 'Vitrāṇ jaghantha' and therefore it is appropriate ^{to} in the context.

22.1. (D. Indra, M. Virāj, R. Vasistha Maitravaruni)

(1) A. ¹AS (V.15.23) and ¹SS (VII.20.11) prescribe the ṛc as the yājya for the Niskevalya-sastra in the Agnistoma.

B. AB (XII.11) cites the rc in the above context. The vinnyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that if an abode is desired for the sacrificer an offering verse in Virāj should be used.

24.4. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ¹SS (VI.10.7) prescribes the ṛc as the yājya of the puroḍasa in the Animal-sacrifice to Indra.

B.C. The vinnyoga is based on lingapramāṇa and the ṛc is appropriate ^{to} in the context for it invokes Indra to bestow power and help.

27. 1-3. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ¹AS (III.7.11) prescribes the three ṛcs as the anuvākya for the offering of the omentum, the puroḍasa and the parts of the animal in the Animal-sacrifice to Indra.

SS (VI.10.7) prescribes ṛcs 1 and 3 only as the anuvākya for the omentum and the puroḍasa respectively.

B.C. The vinīyoga is based on lingapramāṇa. The ṛcs are addressed to Indra and contain the name of the deity, therefore they are appropriate to the context. TB (II.8.2.5) differs from both AS and SS in the context.

36.9. (D. The Visvedevas (the Maruts and Visṇu), M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. AS (VI.12.11) and SS (VIII.9.5) prescribe the ṛc to be recited by the priests in shuffling the goblets and in pouring out the contents of the goblets in the eastern or northern direction respectively at the end of the Camasonmayana rite in the Agnistoma.

B.C. KB (XVIII.8) states in the context that the contents of the goblets are poured out with a verse addressed to Visṇu. This verse refers to Visṇu thus the vinīyoga is based on lingapramāṇa. ~~The~~

38. 7-8. (D. The Vajins, M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. AS (II.16.14) and SS (III.8.23) prescribe the ṛcs as the anuvākya and the yājya respectively for the offering to the Vajins in the Vaisvadevaparvan.

B.C. The vinīyoga is based on lingapramāṇa. ~~Both the ṛcs are~~ Both the ṛcs are addressed to the Vajins; Therefore, the ṛcs are appropriate to the context.

45.1. (D. Savitr, M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. AS (III.7.14) and SS (VI.10.10) prescribe the ṛc as the anuvākya for the omentum and the puroḍāsa respectively in the Animal-sacrifice to Savitr.

B.C. TB (II.8.6.1) cites the ṛc as the anuvākya for the omentum in the context. The vinīyoga given by AS (loc. cit.) is based on this

Srutipramāṇa. The vinīyoga given by SS (loc. cit.) is based on lingapramāṇa.

(2) A. AS (X.6.9) and SS (XVI.1.21) prescribe the rc as the yājyā for the offering to Savitr at the second and the first istis respectively in the Asvamedha. There are three istis to Savitr in the Asvamedha.

B.C. The vinīyoga is based on lingapramāṇa. The rc is invokes Savitr and is therefore appropriate to the context.

45.3-4. (D. Savitr, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (X.6.9) prescribes these rc as the anuvākya and the yājyā respectively for the offering to Savitr at the third isti to Savitr in the Asvamedha. SS (XVI.1.21) prescribes rc 3 only as the yājyā at the second isti in the above context.

B.C. Same as under 45.1 (2) above.

(2) A. AS (III.7.14) prescribes these two rc as the anuvākyas for the puroḍāśa and the part of the animal in the Animal sacrifice to Savitr.

B. TB (II.8.6.1) agrees only in respect of rc 3. That part of the vinīyoga may be taken as based on this Srutipramāṇa and the vinīyoga of rc 4 may be said to be based on lingapramāṇa.

C. Both the rc are appropriate in the context, as both invoke Savitr for prosperity.

51.1. (D. The Adityas, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (V.7.15) and SS (VIII.1.4) prescribe the rc as the anuvākya for the Aditya-graha in the Agnistoma.

B.C. KB (XVI.1) states that a tristubh verse is recited as the anuvākya for the Aditya-graha. Thus the vinīyoga is based on lingapramāṇa.

(2) A. AS (III.8.1) prescribes the re as the anuvākya for the omentum in the Animal-sacrifice to the Adityas.

B.C. TB (II.8.1.6) cites the verse for the same purpose. The vinīyoga is thus based on Srutipramāṇa.

51.2. (D. The Adityas, M. Tristubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. AS (V.17.3) and SS (VIII.1.8) prescribe the re as the yājya for the Aditya-graha in the Agnistoma.

B. KB (XVI.1) simply states that a tristubh verse is used as yājya for the graha. But AB (XIII.5) mentions this verse for the purpose. The vinīyoga is based on Srutipramāṇa.

C. Both the Brahmanas state that the offering verse should contain 'andhas', 'piba' and 'mada'. This verse contains 'mādayantām', 'pihantu' and 'Somam' and is therefore appropriate to the context.

53. 1-3. (D. Dyāvāprthivī, M. Tristubh, R. Vasiṣṭha Maitrāvaruṇi)

(1) A. AS (III.8.1) prescribes the res as the yājyas for the omentum in the Animal-sacrifice to Dyāvāprthivī.

B.C. The vinīyoga is based on lingapramāṇa. As the res invoke and praise, The Heaven and Earth, they are appropriate to the context.

59. 8-9. (D. The Maruts, M. Tristubh (8), Gāyatrī (9), R. Vasiṣṭha Maitrāvaruṇi)

(1) A. AS, (II.18.3) prescribes these two res as the anuvākya and yājya respectively ~~the~~ for the offering to the Maruts Sāntapanas in the Sākaṁ-
edha-parvan. SS (III.15.6) reverses the order and prescribes re 9 as anuvākya and re 8 as yājya in the same context. The reason for this modification is the general principle that the anuvākya should be in a shorter metre than the yājya.

B.C. TS (IV.3.13) cite the rc in the above context in the order shown by SS (loc. cit.). The vinīyoga is based on lingapramāṇa. The symbols of the Maruts Sāntapanas in the rc are 'tapisthena' (rc 8) and 'Sāntapanah' (rc 9). The rc are appropriate in the context.

59.10. (D. The Maruts, M. Gayatrī, R. Vasistha Maitrāvaruṇi)

(1) A. AS (II.18.4) and SS (III.18.9) prescribe the rc as the anuvākya for the offering to the Maruts Grhamedhins in the Sakamedha-parvan.

B. TS (IV.3.13.5) cites the rc for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. The rc invokes the Maruts Grhamedhins (grhamedhasa ā gata) and is therefore appropriate to the context.

59.11. (D. The Maruts, M. Gayatrī, R. Vasistha Maitrāvaruṇi)

(1) A. AS (II.16.11) and SS (III.13.14) prescribe the rc as the anuvākya for the offering to the Maruts in the Vaiśvadeva-parvan.

B.C. The vinīyoga is based on lingapramāṇa and the rc is appropriate to the context, if invites the Maruts to the sacrifice.

62.1. (D. Sūrya, M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. SS (XI.13.26) prescribes the rc as the last one in the trca to Sūrya which is to be recited after the Mahādivākīrtya trca in the Viśuvant.

B.C. The vinīyoga is based on lingapramāṇa. The rc is addressed to Sūrya and is therefore appropriate in the trca to Sūrya.

62.5. (D. Sūrya, M. Tristubh, R. Vasistha Maitrāvaruṇi)

(1) A. SS (VIII.12.8) prescribes the rc as the yājya for the parts of the animal at the udyanīyastī in the Āgastoma.

B. KB (XVIII.13) cites the rc for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.), the rc is appropriate, for it contains the word 'bāhava' which is a symbol of the parts of the oblation.
68.2. (D. The Asvins, M. Virāj, R. Vasistha Maitravaruni)

(1) A. AS (VI.5.24) and SS (IX.20.32) prescribe the rc as the yājyā for the Asvina-sastra in the Ātirātra.

B. AB (XVII.5) mentions the rc in the context. KB (XVIII.5) does not mention the rc, but simply refers to a virāj verse. The vinīyoga is based on Srutipramāṇa.

C. The rc is appropriate, for it contains the words 'andhāsi' and 'madyāni', which according to the Brahmanas are a symbol of the offering verse.

86.8. (D. Varuna, M. Tristubh, R. Vasistha Maitravaruna)

(1) A. AS (III.7.15) prescribes the rc as the anuvākya for the puroḍasa at the Animal-sacrifice to Varuna at the Aikādashinī in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa and the rc is ~~appropriate~~ appropriate for ~~it~~ it invokes Varuna.

87.6. (D. Varuna, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.7.15) prescribes the rc as the anuvākya for the omentum at the Animal-sacrifice for Varuna at the Aikādashinī in the Agnistoma.

B.C. Same as under 86.6 above.

88.8. (D. Varuna, M. Jagatī, R. Vasistha Maitravaruni)

(1) A. AS ((IV.11.6) prescribes the rc as the yājyā for the oblation to Varuna in the oblations for the Devasam.

B.C. Same as under 86.8 above.

90.2. (D. Vāyu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (II.20.4) prescribes the rc as the yājyā for the oblation to Vāyu in the Sumāsiriya-parvan.

B.C. The vinīyoga is based on lingapramāṇa. The rc is addressed to Vāyu and is therefore appropriate to the context.

(2) A. AS (III.8.1) prescribes the rc as the yājyā for the purodāsa in the Animal-sacrifice to Vāyu.

B.C. Same as under 90.2 above.

90.4. (D. Vāyu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.10.1) prescribes the rc as the third in the tree to Vāyu in the Prauga-sastra on the eighth day of the Dasaratra. The two other rcs are 91.1 and 3.

B. AB (XXIII.3) cites the rc in the above context and forms the tree in the same way. The vinīyoga is based on this Srutipramāṇa.

C. AB (loc. cit.) states that the tree is appropriate, for it contains two deities (usās and Āpah), which is a symbol of the eighth day.

91.3,3. (D. Vāyu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.10.1) and SS (X.10.4) prescribes these two rcs as the first two of the Vayavya-tree in the Prauga-sastra on the eighth day of the Dasaratra.

B.C. Same as under 90.4 above. But SS form the tree by adding 92.1 instead of 90.4.

91. 2,4-5. (D. Indra-Vāyu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. According to AS (VIII.10.1) these three rcs ^{form} for the tree to Indravāyu in the Prauga-sastra on the eighth day of the Dasaratra.

B.C. Same as under 90.4 above.

91.6. (D. Indra-Vāyu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.9.2) prescribes the rc as the third in the trca to Indra-Vāyu in the Prāuga-sastra on the seventh day of the Dasarātra. The other two rcs of the trca are 92.2,4.

B. AB (XXIII.1) cites the rc for the same purpose and forms the trca in the same way. The vinīyoga is based on Srutipramāna.

C. 92.2 which is the first rc of the trca contains the word 'pra' and according to AB (loc. cit.), it is the symbol of the seventh day.

92. 2,4. See under 91.6 above.

92. 1,3,5. (D. Vāyu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VIII.9.2) prescribes these three rcs to form the Vāyavya trca in the Prāuga-sastra on the seventh day of the Dasarātra.

B. AB (XXIII.1) also forms the trca in the same way. The vinīyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the trca is appropriate, for it contains 'a' (rc 4) which is a symbol of the seventh day.

93.1. (D. Indra, Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.7.13) and SS (VI.10.9) prescribe the rc as the yajya for the amentum in the Animal-sacrifice to Indra Agni.

B.C. The vinīyoga is based on lingapramāna. The rc invokes Indrāgni to partake of the sacrifice and to give food to the sacrificer and thus it is appropriate to the context.

(2) A. SS (III.12.7) prescribes the rc as the yajya for the oblation to Indrāgni in the Agrayanesti.

B.C. Same as under (1) above.

93.4. (D. Indra-Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. \overline{AS} (III.7.13) and \overline{SS} (VI.10.9) prescribe the \overline{rc} as the \overline{yajya} for the $\overline{purodasa}$ in the Animal-sacrifice for Indragñi.

B.C. Same as under 93.1 above

(2) A. \overline{AS} (I.6.1) prescribes the \overline{rc} as the \overline{yajya} for the oblation to Indragñi in the Darsa-yāga.

B.C. Same as under 93.1 above.

94.1. (D. Indra-Agni, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. \overline{SS} (VII.12.7) prescribes the \overline{rc} as the $\overline{anuvākyā}$ for the oblation to Indragñi in the Āgrayanesti.

B.C. The viniyoga rests on lingapramāṇa. The \overline{rc} is addressed to Indragñi and therefore suits the context.

94.7. (D. Indra-Agni, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. \overline{AS} (I.6.1) and \overline{SS} (I.8.11) prescribe the \overline{rc} as the $\overline{anuvākyā}$ for the oblation to Indragñi in the Darsayāga.

B.C. The viniyoga is based on lingapramāṇa. The \overline{rc} invokes Indragñi to come to the sacrifice with their help. The \overline{rc} is appropriate to the context.

94.10. (D. Indra-Agni, M. Gayatri, R. Vasistha Maitravaruni)

(1) A. \overline{AS} (VII.2.10) prescribes the \overline{rc} as the opening verse (~~arambhāya~~) (arambhāniya) in the Sastra of the Achāvaka at the morning-pressing in the Agnistoma.

B. AB (XXVII.3) cites the rc for the same purpose. The vinīyoga is based on Sruti-pramāṇa.

C. According to AB (loc. cit.) the rc is appropriate, for it invokes Indrāgni.

95. 1-4, 7. (D. Sarasvatī, M. Tristubh, R. Vasistha-Maitravaruni)

(1) A. AS (III.7.6) prescribes as the yājya and anuvākya in the Animal-sacrifice to Sarasvatī. The order in which the rcs are employed in the context is to be noted. Rc 1 and 2 are the yājya and anuvākya respectively for the omentum and rcs 3 and 4 are the yājya and anuvākya respectively for the puroḍāśa. SS (VI.10.2) prescribes only rc 7 as the yājya for the parts of the animal in the same sacrifice.

B.C. The vinīyoga is based on linga-pramāṇa. The rcs, being addressed to Sarasvatī, suit the context.

96.3. (D. Sarasvant, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. SS (VI.11.8) prescribes the rc as the yājya for the omentum in the Animal-sacrifice to Sarasvant.

B.C. The vinīyoga is based on linga-pramāṇa. The rc is addressed to Sarasvant and is therefore appropriate to the context.

96. 4-6. (D. Sarasvant, M. Gayatrī, R. Vasistha Maitravaruni)

(1) A. AS (III.8.1) and SS (VI.11.8) prescribe these three rcs as the anuvākya for the omentum, puroḍāśa and the parts of the animal respectively in the Animal-sacrifice to Sarasvant.

B.C. The vinīyoga is based on linga-pramāṇa. The rcs being addressed to Sarasvant are appropriate.

97.10. (D. Indra-Bṛhaspati, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (VI.1.2) and SS (IX.3.4) prescribe the re as the yājyā for the sastra of the Brāhmaṇacchamsin at the third pressing in the ukthya.

B.C. The viniyoga is based on lingapramāṇa. The re invokes Bṛhaspati with Indra for protection and therefore the re suits the context.

(2) A. AS (IX.9.14) prescribes the re as the concluding one in the extra uktha sastra in the Vājapeya.

B.C. Same as under (1) above.

99. 1-5. (D. Viṣṇu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.8.1) prescribes these three res as the yājyā for the puroḍaśa, anuvākya for the omentum and yājyā for the parts of the animal respectively in the Animal-sacrifice to Viṣṇu.

B.C. TB (II.8.5.2) agrees only in the viniyoga of re 1. That part of the viniyoga is based on Srutipramāṇa and the rest is based on lingapramāṇa. The res invoke Viṣṇu and are therefore appropriate to the context.

99.7. (D. Viṣṇu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.13.14) prescribes the re as the anuvākya for the offering to Viṣṇu sipivista in the Abhyudayeṣṭi.

B.C. The viniyoga is based on lingapramāṇa. The re invokes Viṣṇu-sipivista and therefore it is appropriate to the context.

(2) A. SS (I.8.9) prescribes the re as the yājyā for the whispered (upāśu) offering to Viṣṇu in the Darsapūrnāmāsa.

B.C. The viniyoga is based on lingapramāṇa. The re, being addressed to Viṣṇu is appropriate.

100. 2,3,4. (D. Viṣṇu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.8.1) prescribes these three rcs as the anuvākya for the purodāsa and yājya and anuvākya for the omentum respectively in the Animal-sacrifice to Viṣṇu.

B.C. The vinīyoga is based on lingapramāṇa.

100.3. (D. Viṣṇu, M. Tristubh, R. Vasistha Maitravaruni)

(2) A. AS (I.6.1) prescribes the rc as the yājya for the whispered (upāṃsu) offering to Viṣṇu in the Darsapūrṇamasa-istī.

B.C. Same as under 99.7.(2) above.

100.5. (D. Viṣṇu, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AS (III.13.14) prescribes the rc as the yājya for the offering to Viṣṇu-Sipivista in the Abhyudayestī.

B.C. Same as under 99.7 (1) above.

102.1. (D. Parjanya, M. Gayatrī, R. Vasistha Maitravaruni)

(1) A. AS (II.15.2) and SS (III.13.44) prescribe the rc as the anuvākya for the offering to Parjanya in the Varāṇasdevaparvan.

B.C. The vinīyoga is based on lingapramāṇa. The rc is in praise of Parjanya and therefore is appropriate as anuvākya.

Mandala VIII

1.1. (D. Indra, M. Brhatī, R. Medhatithi Kāva)

(1) A. AS (V.12.9) prescribes the rc in the recitation of the Grāvastut at the midday-pressing in the Agnistoma.

B.C. AB (XXVI.1) dealing with the context, simply says that the Gr̥avastut should recited unlimited number of verses ~~man~~ and does not specify the verses. The mid-day pressing is destined for Indra and this rc refers to Indra. The vinīyoga is based on lingapramāṇa.

5.11. (D. The Asvins, M. Gayatrī, R. Brahmatithi Kāṇva)

(1) A. ^{AS} (V.5) and SS (VII.2.10) prescribe the rc as the yājyā for the Asvina-graha in the Agnistoma.

B.C. According to AB (XVI.6) one of the symbols of the offering verses is some form of 'pa' (to drink), which occurs in this rc in 'pibatam'. Thus the vinīyoga is based on lingapramāṇa and the rc is appropriate as it invites the Asvins to the Soma-draught.

5.14. (D. The Asvins, M. Gayatrī, R. Brahmatithi Kāṇva)

(1) A. ^{AS} (IV.7.4) and SS (V.10.21) prescribe the rc as one of the two yājyās for the oblation of the gharma at the afternoon Pravargya in the Agnistoma.

B. AB (IV.5) cites the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to AB (XVI.6) the word 'Piba' and 'mada' are the symbols of an offering verse. This verse contains 'Pibatam' and 'madasya'. Hence it is appropriate to the context.

6.1. (D. Indra, M. Gayatrī, R. Vatsa Kāṇva)

(1) A. ^{AS} (I.6.1) and SS (I.8.13) prescribe the rc as the anuvākya for the oblation to Mahendra in the Darsayāga.

B.C. The vinīyoga is based on lingapramāṇa. The rc is addressed to Mahān Indra (i.e. Mahendra) and hence is appropriate to the context.

7.8. (D. The Maruts, M. Gayatri, R. Punarvatsa Kāṇva)

(1) A. AS (II.13.7) prescribes the rc as the anuvākya for the oblation to Sūrya in the Karīṣṭi.

B.C. The vinīyoga is based on lingapramāṇa. The rc contains the word 'Sūryāya'. The Maruts are referred to in the rc as making the path for Sūrya to tread. The Maruts are also connected with rains. The rc is appropriate to the context.

7.22. (D. The Maruts, M. Gayatri, R. Punarvatsa Kāṇva)

(1) A. AS (IV.7.4) prescribes the rc to be recited at the Pravargyestī in the Agnistoma, when the Mahavīra has been filled with milk.

B.C. AB (IV.5) cites the rc for the same purpose. The vinīyoga is based on Srutipramāṇa.

9.7. (D. The Asvins, M. Anuṣṭubh, R. Sasakarna Kāṇva)

(1) A. AS (IV.7.4) and SS (V.10.11) prescribe the rc to be recited in the Pravargyestī, while the milk is being poured in the Mahavīra.

B. AB (IV.5) and KB (VIII.7) cite the rc for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. The rc refers to the gharma being poured in the words 'somam madhumettamam gharman siñcad athervani'. The verse is appropriate to the context.

11.1. (D. Agni, M. Gāyatrī, R. Vatsa Kāṇva)

(1) A. AS (III.13.12) and SS (II.4.8) prescribe the rc as the anuvākya to Agni Vratapati in the Ānvārambhanīya-īsti.

B. AB (XXXII.7) cites the rc as the anuvākya to Agni Vratapati.
The vinīyoga is based on Srutipramāṇa.

C. The rc is appropriate to the context, for it refers to Agni as Vratapa (tvam agne vratapā asi).

17.10. (D. Indra, M. Gāyatrī, R. Irimbithi Kāṇva)

(1) A. AS (III.13.14) prescribes the rc as the anuvākya for the offering to Indra Pradātr in the Abhyudayestī.

B.C. The vinīyoga is based on lingapramāṇa for Indra is referred to as the bestower of wealth in the rc and therefore the rc is appropriate to the context.

26. 21,24-25. (D. Vāyu, M. Gāyatrī (21,25), usṇih (24), R. Viśvamanas Vaiyaśva)

(1) A. AS (III.8.1) prescribes the res as the anuvākyas for the omentum, the puroḍāsa and the parts of the animal respectively in an Animal-sacrifice to Vāyu.

B.C. The vinīyoga is based on lingapramāṇa and the res, being addressed to Vāyu are appropriate.

(2) A. SS (XI.8.3) includes res 21 and 25 in the tree to Vāyu in the Prauga sastra on the fifth day of the Dasarātra.

B.C. Same as under (1) above.

26. 24-25. (D. Vāyu, M. Usnih, R. Visvamanas Vaiyaśva)

(1) A. AS (VIII.10.5) includes the two rc in the trea to Vāyu in the Praūga sāstra on the third day of the Dasarātra.

B. AB (XXI.1) cites the rc in the same context. The vinīyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the trea is appropriate for it is in usnih, which is a symbol of the third day.

38.7. (D. Indra, Agni, M. Gāyatrī, R. Syāvāsva Ātreya)

(1) A. AS (V.7.6) and SS (VII.7.2) prescribe the rc as the yaṛyā for the sāstra of the Acchāvāka at the morning-pressing in the Agnistoma.

B. AB (XXVIII.2) and KB (XXVIII.7) cite the rc for the same purpose. The vinīyoga is based on Srutipramāna.

C. Both the Brāhmanas praise the rc as perfect in the context, for it invokes Indra and Agni together with other Gods to come to the Soma-draught at the morning-pressing.

42.1. (D. Varuṇa, M. Tristubh, R. Nabhaka Kaṇva)

(1) A. AS (IV.10.5) and SS (V.14.19) prescribe the rc in the Agnisomapranayana, and as the verse preceding the concluding verse respectively.

B. AB (V.4) and KB (IX.6) cite the rc in the above context. the vinīyoga is based on Srutipramāna.

C. According to AB (loc. cit.), so long as Soma is tied up. He has Varuṇa for his deity and therefore this verse is appropriate to the context.

(2) A. AS (III.7.15) and SS (VI.10.11) prescribe the rc as the yaṛyā for the parts of the animal and the anuvākyā for the omentum respectively

in the Animal-sacrifice to Varuna.

B.C. The viniyoga is based on lingapramāṇa, and the rc being addressed to Varuna, is appropriate both as yājyā and anuvākya.

42.2. (D. Varuna, M. Tristubh, R. Nābhāka Kāṇva)

(1) A. AS (IV.10.15) prescribes the rc as an optional concluding verse in the recitation of the Hotr in the Agnisomaprastayana. SS (V.14.18) prescribes it in the same context, while the Hotr enters the shed.

B. AB (V.4) and KB (IX.6) cite the rc in the above contexts. The viniyoga is based on Srutipramāṇa.

C. Same as under 42.1 (1) above.

(2) A. AS (III.7.15) and SS (VI.10.11) prescribe the rc as the anuvākya for the parts, of the animal and the yājyā for the omentum respectively in the Animal-sacrifice to Varuna.

B.C. Same as under 42.1 (2) above.

42.3. (D. Varuna, M. Tristubh, R. Nābhāka Kāṇva)

(1) A. SS (VI.10.11) prescribes the rc as the yājyā for the puroḍāśa in the Animal-sacrifice to Varuna.

B.C. Same as under 42.1 (2) above.

43.9. (D. Agni, M. Gayatrī, R. Virūpa Āṅgīrasa)

(1) A. AS (II.13.4) and SS (VIII.11.3) prescribe the rc as the anuvākya for the butter-portion in the Avabhirhasti.

B. KB (XVIII.10) remarks about the yājyā and anuvākya in the context --- 'apsuṃantaḥ haikē kurvanti'. The viniyoga is based on lingapramāṇa for Agni in the waters is referred to in the rc.

C. Though KB (loc. cit.) has recommended that the butter portion should refer to the killing of Vrtra, SS (loc. cit.) here follows the ~~tradition~~ tradition that is referred to by KB (loc. cit.) as eke.

43.11. (D. Agni, M. Gayatrī, R. Virūpa Āngirasa)

(1) A. ⁴⁵⁻⁴⁶AS (V.5.18) and SS (VII.4.10) prescribe the rc as the prasthita for the Āgnīdhra in the Agnistoma.

B. AB (XXVIII.2) and KB (XXVIII.3) cite the rc for the same purpose. The vinīyoga is based on Srutipramāna.

C. According to AB (loc. cit.) the rc suits the context for in 'Somaprasthāya vedhase' it refers to Indra and thus connects the libation with Indra. KB (loc. cit.) on the other hand holds the rc appropriate, for it refers to Agni and the Āgnīdhra is associated with the Kindling of Agni and thus a verse to Agni suits his libation.

43.14. (D. Agni, M. Gayatrī, R. Virūpa Āngirasa)

(1) A. ⁴⁷AS (II.16.7) and ⁴⁸SS (III.13.17) include the rc amongst those which are recited while fire is churned for the sacrifice (Agnimanthaniyā).

B. AB (III.5) and KB (VIII.1) cite the rc in the above context. The vinīyoga is based on Srutipramāna.

C. The rc refers to Agni being united with Agni and therefore suits the context.

44.1. (D. Agni, M. Gayatrī, R. Virūpa Āngirasa)

(1) A. ⁴⁹AS (IV.5.3) prescribes the rc as the anuvākya for the first butter-portion at the Ākithyesti in the Agnistoma.

B. AB (III.6) cites the rc in the above context. The vinīyoga is based on Srutipramāna.

C. 'ghṛtair bodhayatatithini' says the rc and is therefore appropriate to the context.

44.12. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. AS (I. 5.35) and SS (I.3.2) prescribe the rc as the anuvākya for the first butter-portion in the Darsayāga.

B.C. The vinīyoga is based on lingapramāṇa.

44.16. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. AS (I.6.1) and SS (I.3.4) prescribe the rc as the anuvākya for the purodāsa to Agni in the Darsapūrnāmāsesti.

B.C. The vinīyoga is based on lingapramāṇa and the rc, praising Agni, suits the context.

44.17. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. AS (II.1.25) and SS (II.2.10) prescribe the rc as the yājya for the offering to Agni Suci at the second Pavamānesti in the Agnyaḍheya.

B. AB (XXXII.6) cites the rc as the yājya for Agni Suci. The vinīyoga is based on Śrutipramāṇa.

C. The rc praises the 'sucayah' of Agni and is therefore appropriate to the context.

44.21. (D. Agni, M. Gāyatrī, R. Virūpa Āngirasa)

(1) A. AS (II.1.25) and SS (II.2.10) prescribe the rc as the anuvākya for the offering to Agni Suci at the second Pavamānesti in the Agnyaḍheya.

The vinīyoga is based on lingapramāṇa

B.C. Agni is referred to as Suci in the rc pramāṇa, ~~therefor~~ and the rc is appropriate to the context.

45.1. (D. Agni Indra, M. Gāyatrī, R. Visoka Mānva)

(1) A. AS (II.9.14) and SS (III.12.8) prescribe the rc as the anuvākya for the oblation to Agni-Indra in the Āgrayanesti.

B.C. The vinīyoga is based on lingapramāṇa and as the rc speaks of both Agni Indra, it is appropriate in the context.

46.25. (D. Vāyu, M. Brhatī, R. Vasa Asvya)

(1) A. AS (VII.12.7) and SS (X.6.6) prescribe the rc as the third verse in the trca to Vāyu in the Praūga sastra on the fifth day of the Daśarātra.

B. AB (XXII.1) cites the rc for the same purpose. The xx vinīyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), Brhatī is the symbol of the fifth day and therefore the rc is appropriate to the context.

48.2. (D. Soma, M. Tristubh, R. Pragātha Ghaura)

(1) A. AS (IV.10.5) and SS (V.14.18) prescribe the rc to be recited when Soma is being placed in the Havirdhāna shed and when the Hotṛ enters the shed following other priests respectively in the Agnisomapranayana.

B. AB (V.4) and KB (IX.6) cite the rc in the contexts shown by AS and SS (loc. cit.) respectively. The vinīyoga is based on Śrutipramāṇa.

C. The rc refers to the entering of Soma and therefore it is appropriate to the context.

48.3. (D. Soma, M. Tristubh, R. Pragātha Ghaura)

(1) A. AS (V.6.26) prescribes the rc to be recited by the priests after drinking Soma in the Agnistoma.

B. A (XXXIX.6) cites the rc for the same purpose in the Mahābhīṣeka of a king, therefore the rc is to be recited by the king when he ^u has dr^unk the Surā after his anointment. The viniyoga is based on this Śrutipramāṇa.

C. The rc refers to Soma having been ^udr^unk and therefore it is appropriate to the context.

48.4. (D. Soma, M. Tristubh, R. Pragātha Ghaura)

(1) A. ĀS (V.6.26) and ŚS (VII.5.15) prescribe the rc to be recited while touching the breast after the partaking of Soma in the Agnistoma.

B.C. The viniyoga is based on lingapramāṇa. The rc prays to Soma to be beneficial to one's heart and therefore it is appropriate to the context.

48.13. (D. Soma, M. Tristubh, R. Pragātha Ghaura)

(1) A. ĀS (II.19.22) and ŚS (III.16.4) prescribe the rc as the yājyā for the puroḍāśa to Soma Pitṛmant in the Mahāpitṛyajña or Pitṛyesti.

B.C. TB (II.6.16)1) cites the rc in the same context. The viniyoga is based on Śrutipramāṇa. The rc speaks of Soma in association with the fathers and therefore the rc is appropriate to the context.

(2) A. ĀS (V.19.1) and ŚS (VIII.4.2) prescribes the rc as the yājyā for the offering of Cāru to Soma at the third pressing in the Agnistoma.

B. AB (XIII.8) cites the rc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.), the rc is appropriate, for it contains the word 'pitrbhih', as the offering is for the fathers.

48.15. (D. Soma, H. Tristubh, R. Pragātha Ghaura)

(1) A. [/]AS (II.100) prescribes the rc as the anuvākya for the offering of the parts of the animal in the Animal-sacrifice to Soma.

B.C. The vinīyoga is based on lingapramāna.

65.8. (D. Indra, M. Gayatri, R. Pragātha ^{ghaura} ~~ghaura~~)

(1) A. [/]AS (V.5.18) and SS (VII.4.3) prescribe the rc as the Prasthita of the ^{yājyā} Hotr yājyā at the morning-pressing in the Agniṣṭoma.

B. AB (XXVIII.2) and IB (XIII.6) cite the rc for the same purpose. The vinīyoga is based on Śrutipramāna.

C. According to AB (Loc. cit.) the rc is perfect in the context, for it contains the word 'piba'.

67.1. (D. The Ādityas, M. Gayatri, R. Matsya Samāda)

(1) A. ^{//}SS (IX.24.3) prescribes the rc as the anuvākya for the offering to the Ādityas in the Dīksanīyestī in the Somayāga with Gayana.

B.C. The vinīyoga is based on lingapramāna.

67.10. (D. Aditi, M. Gayatri, R. Matsya Samāda)

(1) A. [/]AS (II.1.29) and ^{//}SS (II.2.14) prescribe the rc as the anuvākya for the oblation to Aditi at the third Pavamanestī in the Agnīdhya.

B.C. The vinīyoga is based on lingapramāna. The rc is addressed to Aditi and is, therefore appropriate to the context.

69.7. (D. Indra, M. Anustubh, R. Priyamedha Āngirasa)

(1) A. [/]AS (VI.2.12) and ^{//}SS (IX.6.18) prescribe the rc as the concluding one in the Sodasi-sastra.

B. AB (XVI.4) and KB (XVII.3) cite the rc in the above context. The vinīyoga is based on Srutipramāṇa.

C. Both the Brāhmaṇas praise the rc for its referring, to Vistapa, which is the highest heaven and thus by reciting this rc the sacrificer is led to the highest Heave.[^]

69.16. (D. Indra, M. Anuṣṭubh, R. Priyamedha Āṅgīrasa)

(1) A. SS (IX.3.15) prescribes the rc in the Anuṣṭubh part of the Ṣoḍaśi-saṣṭra.

B. KB (XVII.3) cites the rc in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.), the Sodasīn is connected with Anuṣṭubh and by reciting Anuṣṭubh verses, it is made to prosper by its own symbol.

72. 7-8,13,16 . (D. Agni or Soma, M. Gayatrī, R. Haryāta Prāgātha)

(1) A. AS (IV.7.4) and SS (V.10.8.9,11) prescribe these rcs to be recited in the Pravargyābhīṣṭava on the following occasions --- while the cow is milked (7,8), when the cow has been milked (16), and when the goat milk is being mixed with the cow-milk (13).

B. AB (^VIV.5) cites the rcs in the above context. KB (VIII.7) simply says that appropriate verses are recited. The vinīyoga is based on Srutipramāṇa.

C. AB (loc. cit.) praises these rcs appropriate to the context, because of the occurrence of the words, 'śikṣā duhanti' (rc 7), 'adhukṣat' (rc 16) and 'ā siñcata' (rc 13), But it is interesting to note that the

† hymn describes the churning of fire or the pressing of Soma in a metaphorical way, as if it were being milked out. The vinīyoga thus may be said to be based on superficial considerations.

(2) A. AS (V.12.15) prescribes ṛcs 7, 8 and 10 in the recitation of the Grāvastut at the midday-pressing in the Agnistoma.

B.C. AL (XXVI.1,2) describes the function of the Grāvastut, but does not mention specific ṛcs for his recitation. The vinīyoga is based on lingapramāṇa. The ṛcs contain words like 'duhanti' and 'adhuksat' which indicate the pressing of Soma and therefore are appropriate to the context.

75.4. (D. Agni, M. Gayatri, R. Virūpa Āngirasa)

(1) A. AS (I.6.1) prescribes the ṛc as an optional ~~for~~ yājyā for the oblation to Agni in the Darsapūrnāmāseṣṭi.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc is addressed to Agni and contains the name of the deity and is therefore appropriate to the context.

(2) A. SS (II.11.2) prescribes the ṛc in paying reverence to the Āhavanīya in the Agnyādheya.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc praises Agni and is therefore appropriate to the context.

77.1. (D. Indra, M. Gayatri, R. Kirusuti Kāva)

(1) A.B.C. AA (V.2.3.2) cites the ṛc in the Gayatri-group of verses to Indra in ^{the} Niskevalya-sastra in the Mahāvṛata.

80.1. (D. Indra, M. Gayatri, R. Ekadyu Naudhasa)

(1) A.B.C. AA (V.2.3.2) cites the rc in the Gayatri-group of verses to Indra in the Niskevalya-sastra in the Manāvrata.

81. 1,6. (D. Indra, M. Gayatri, R. Lusidin Kāva)

(1) A. SS (VII.15.3) prescribes these three rcs in the recitation of the Grāvastut at the midday-pressing in the Agnistoma . AS (V.12.9) cites only rc 1 in the context.

B.C. AB and KB do not mention particular rcs in the context. The vinīyoga is based on lingapramāṇa.

84.8. (D. Agni, M. Gayatri, R. Usanas Kāya)

(1) A. AS (II.16.7) and SS (III.13.17) include the rc among those which are recited while fire is being churned (Agnimanthaniya rc).

B. AB (III.4) and KB (VIII.1) cite the rc in the above ~~rcs~~ context. The vinīyoga is based on Srutipramāṇa.

C. The rc refers to Agni being brightened (by the priests or house~~h~~ holders) and thus is appropriate to the context.

93.34. (D. The Rbhus, M. Gayatri, R. Sukaksa Angirasa)

(1) A. AS (VIII.11.3) and SS (X.11.8) prescribes the rc in the trca to the Rbhus in the Vaisvadeva-sastra on the ninth day of the Dasarātra (I.20.7,8 are the two other rcs of the trca).

B. AB (XXIV.2) and KB (XXVI.17) cite the rc in the above context. The vinīyoga is based on Srutipramāṇa.

C. According to KB (loc. cit.) there is repetition~~ix~~ in 'rbhuksa-
nam rbhum' and 'Vājivājīnām' and repetition is a symbol of the ninth day.

97.1-2. (D. Indra, M. Brhatī, R. Rebha Kāsyapa)

(1) A. AS (VII.4.3) prescribes the two rcs in the Anurūpa-trca for the Brāhmaṇacchamsin at the midday-pressing on the Caturvimsa-day.

SS (XI.11.15) prescribes only rc 1 in the Anurūpa-trca on the first Svarasā-man day.

B.C. The viniyoga is based on lingapramāṇa.

97.13. (D. Indra, M. Atijagatī, R. Rebha Kāsyapa)

(1) A. AS (VII.4.3) and SS (XII.4.9) prescribes this rc as the first in the Anurūpa-trca for the Brāhmaṇacchamsin at the midday-pressing on the Caturvimsa day and on the fourth day of the Dasarātra respectively; (other two rcs are I.175.1 and VI.42.4).

B.C. The viniyoga is based on lingapramāṇa.

100.10-11. (D. Vāc. M. Tristubh, R. Nema Bhārgava)

(1) A. AS (III.8.1) prescribes these two rcs as the anuvākya for the omentum and yājya for the parts of the animal respectively in the Animal-sacrifice to Vāc.

are addressed

B.C. The viniyoga is based on lingapramāṇa. The rcs to Vāk and are appropriate in a general way.

101. 1-2,5. (D. Mitra Varuna, M. Brhatī, R. Jamadagni Bhārgava)

(1) A. SS (X.6.6) prescribes these three rcs to make up the trca to Mitra Varuna in the Prauga sastra on the fifth day of the Dasarātra.

B.C. KB (XXIII.1), dealing with the context, simply states that the Prauga is in Brhatī. The viniyoga is based on lingapramāṇa. According to KB (loc. cit.) Brhatī is the symbol of the fifth day.

101. 9-10. (D. Vāyu, M. Brhatī, R. Jamadagni Bhārgava)

(1) A. AS (VII.12.7) and IS (X.6.6) prescribe these two rcs in the tṛca to Vāyu in the Prauga-sāstra on the fifth day of the Dasarātra.

B.C. AB (XXII.1) cites the rcs in the above context. The viniyoga is based on Srutipramāṇa. Brhatī, according to AB and IB is the symbol of the fifth day. These rcs, being in Brhatī are appropriate to the context.

102.1. (D. Agni, M. Gayatṛī, R. Prayoga Bhārgava)

(1) A. AS (IV.11.6) prescribes the rc as the anuvākya for the oblation to Agni-Grhapati in the offerings to the Devasus.

B.C. Agni is addressed as Grhapati in the rc. The viniyoga is based on lingapramāṇa and the rc is appropriate to the context.

102.6. (D. Agni, M. Gayatṛī, R. Prayoga Bhārgava)

(1) A. AS (II.8.6) prescribes the rc as the anuvākya for the offering to Agni Bhagin in the Anvārambhanīyestī.

B.C. The viniyoga is based on lingapramāṇa. The word 'bhaga' occurs in the rc with reference to Agni and thus the rc is appropriate to the context.

Mandala IX

8.4. (D. Soma Pavamāṇa, M. Gayatṛī, R. Asita or ^aDe_hla ^hKasyapa)

(1) A. SS (V.12.15) and SS (VII.15.7) prescribe the rc to be recited by the Grāvastut when Soma is being cleansed during the pressing in the Somayāga.

B.C. The vinīyoga is based on līṅgapramāṇa. The ṛc refers to Soma being cleansed by the ten fingers. The ṛc is perfect in the context.

11,6. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ĀS (IV.7.4) and ŚŚ (V.10.7) prescribe the ṛc to be recited when the milker sits down near the cow at the Pravargyeṣṭi in the Agniṣṭoma.

B. AB (IV.5) cites the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The rc refers to sitting near with reverences though with reference to Soma Pavamāna; but as the Pravargya is connected with Somayāga, the rc was thought to be suitable to the context.

15. 7-8. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ŚŚ (VII.15.7) prescribes these two ṛcs (together with 8.4 above.) to be recited by the Grāvastut while Soma is being cleansed during the pressing in the Somayāga. ĀS (V.12.15) prescribes only ṛc 8 (together with 8.4 above) in the context.

B.C. Same as under 8.4 above.

17,4. (D. Soma Pavamāna, M. Gāyatrī, R. Asita or Devala Kāśyapa)

(1) A. ŚŚ (VII.15.8) prescribes the ṛc to be recited by the Grāvastut at the pressing of Soma while Soma is being poured in the Kalāśa.

B.C. The vinīyoga is based on līṅgapramāṇa and the ṛc is appropriate to the context, for the Soma-juice running into the Kalāśa.

(2) A. ĀS (V.12.15) prescribes the ṛc as the yājyā for the second butter-portion in the Pavitryeṣṭi.

B.C. The vinīyoga is based on lingapramāṇa, as the rc contains the word Pavitra in 'Pavitre pariśicyate'. The application can be said to be based on superficial considerations.

33.1-2. (D. Soma Pavamāna, M. Gāyatrī, R. Trita Āptya)

(1) A. ŚŚ (VII.15.13) prescribes the two rcs to be recited by the Grāvastut while the straining-cloth is spread out over the Kalasa during the pressing of Soma in the Somayāga.

B.C. The vinīyoga is based on lingapramāṇa and the rcs are ~~per~~ perfect in the context, as they speak of the Soma-juice being filtered in the Kalasa.

65.14. (D. Soma Pavamāna, M. Gāyatrī, R. Jamadagni Bhārgava)

(1) A.B.C: Same as under 17.4 (2) above.

66. 19,21. (D. Agni Pavamāna, M. Gāyatrī, R. Vaikhānasas)

(1) A. ĀŚ (II.1.20) and ŚŚ (II.2.5) prescribe the rcs as the anuvākya and yājya respectively to Agni Pavamāna at the first Pavamanestī in the Agnyādheya.

B.C. The vinīyoga is based on lingapramāṇa and the rcs are perfect in the context as they are addressed to Agni Pavamāna.

67. 14-15. (D. Soma Pavamāna, M. Gāyatrī, R. Viśvāmītra Gāthina)

(1) A.B.C. Same as under 17.4 (1) above, except that ŚŚ (VII.15.14) has only rc 15, while ĀŚ (V.12.15) has both.

67.23. (D. Agni Pavamāna, M. Gāyatrī, R. Vasistha Maitrāvaruṇi)

(1) A. ĀŚ (II.12.4) prescribes the rc as the yājya for the first butter-portion in the Pavitryestī.

B.C. The vinīyoga is based on lingapramāṇa and the rc is perfect as it invokes Agni to Purify by its purifying flame.

67.29. (D. Soma Pavamāna, M. Gāyatrī, R. Vasistha Maitravaruni)

(1) A. [~]AS (IV.10.3) and ^{''}SS (V.14.15) prescribe the rc to be recited by the Hotṛ while an oblation is being offered on the Āhavanīya at the Agni Soma Pranayana in the Agnistoma.

B. AB (V.4) and KB (IX.6) cite the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The rc is appropriate to the context as it speaks of approaching the dear Soma with oblations.

71.6. (D. Soma Pavamāna, M. Jagatī, R. Rṣabha Vaisvāmītra)

(1) A. [~]AS (IV.10.5) and ^{''}SS (V.14.19) prescribe the rc to be recited during the Agni-Soma-Pranayana, when the Soma has been deposited in the Southern Havirdhāna cart.

B. AB (V.4) and KB (IX.6) cite the rc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The rc refers to Soma being seated in His proper place and therefore it is appropriate to the context.

(2) A. [~]AS (IV.7.4) prescribes the rc to be recited while the Mahāvīra is being placed on its seat.

B.C. AB (IV.5) cites the rc in the above context. The vinīyoga is based on Śrutipramāṇa. The rc is appropriate as it refers to the act of being seated.

74.4. (D. Soma Pavamāna, M. Jagatī, R. Kaksīvant Dairghatamasa)

(1) A. [~]AS (IV.7.4) and ^{''}SS (V.10.8) prescribe the rc to be recited by the Hotṛ in the Pravargyestī while the cow is being milked.

B.C. AB (IV.5) cites the ṛc in the above context and thus the vinīyoga is based on Śrutipramāṇa. The ṛc is appropriate to the context, for it alludes to milking.

83. 1-4. (D. Soma Pavamāna, M. Jagatī, R. Pavitra Āngirasa)

(1) A. ĀS (IV.6.3) and ŚS (V.9.15) prescribe these verses to be recited at the Pravargyeṣṭi in the Agniṣṭoma.

B.C. AB (IV.5) and KB (VIII.5) cite the ṛcs in the above context. The vinīyoga is based on Śrutipramāṇa and the ṛcs are appropriate to the context.

96.6. (D. Soma Pavamāna, M. Triṣṭubh, R. Prātardana Daivodāsi)

(1) A. ĀS (IV.11.6) prescribes the ṛc as the yājya to Soma Vanaspati in the offerings of oblations to the Devasus.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate to the context, for it praises Soma as 'Svadhitiṛ vanānām' etc.

96.11. (D. Soma Pavamāna, M. Triṣṭubh, R. Prātardana Daivodāsi)

(1) A. ĀS (II.19.22) prescribes the ṛc as the second Anuvākya to the Pitṛs Somavants in the Mahāpitṛyajña.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is appropriate to the context for Soma is praised as being instrumental in getting great works done by the Pitṛs.

107.21. (D. Soma Pavamāna, M. Brhatī, R. The Saptarṣis)

(1) A. ĀS (V.12.15) prescribes the ṛc to be recited by the Grāvastit while the Soma is being cleansed during the pressing of Soma in the Agniṣṭoma.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc is perfect in the context as it speaks of the Soma being cleansed.

Māṇḍala X

1.5. (D. Agni, M. Trīṣṭubh, R. Trita Āptya)

(1) A. [/]AS (IV.5.3) and ^{//}SS (V.7.4) prescribe the ṛc as the anuvākya to the Sviṣṭakṛt at the Ātithyeṣṭi in the Agniṣṭoma.

B. AB (III.6) and KB (VIII.2) cite the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. Both AB and KB (loc. cit.) praise the ṛc in the context as perfect, for it refers to guest-reception in the words 'atithim janānam'.

2.1 (D. Agni, M. Trīṣṭubh, R. Trita Āptya)

(1) A. [/]AS (I.6.2) and ^{//}SS (I.9.1) prescribe the rc as the anuvākya to Agni Sviṣṭakṛt in the Darsapūrṇamāseṣṭi.

B. [/]SB (I.7.3.16) cites the ṛc in the above context. The viniyoga is based on Śrutipramāṇa.

C. According to [/]SB (loc. cit.), the ṛc is appropriate to the context, for it refers to the Viśvedevas in the words 'piprihi devān' and the Sviṣṭakṛt is equivalent to the evening libation, which belongs to the Viśvedevas.

(2) A. ^{//}SS (V.19.21) employs the rc as the anuvākya to the ~~Svīṣṭ~~ Sviṣṭakṛt at the Agniṣomīya Paśuyāga in the Agniṣṭoma.

B.C. Same as under (1) above.

2.3. (D. Agni, M. Trīṣṭubh, R. Trita Āptya)

(1) A. [/]AS (III.10.12) and ^{//}SS (III.3.3) prescribe the ṛc as the yājya to Agni Pathikṛt in the Abhyudrṣṭeṣṭi.

B. AB (XXXII.7) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc speaks of Agni as the knower of the paths of the Gods and therefore, the ṛc is appropriate in the context.

(2) A. AS (IV.3.2) prescribes the ṛc as the yājyā for the offering to Agni at the Prayanīyeṣṭi in the Agniṣṭoma.

B. A (II.3) cites the ṛc in the above context. The viniyoga is based on Srutipramāṇa.

C. Same as under (1) above.

2.4. (D. Agni, M. Tristubh, R. Trita Āptya)

(1) A. AS (III.13.12) and SS (II.4.8) prescribe the ṛc as the yājyā for the offering to Agni Vratapati in the Vratapatīṣṭi ~~and~~ in the Anvārambhanīyeṣṭi respectively.

B. AB (XXXII.7) employs the ṛc for the same purpose. The ~~viniyog~~ viniyoga is based on Srutipramāṇa.

C. The ṛc refers to Agni as removing all the discrepancies. Which may occur in our performance of the Vratas. Thus Agni is Vratapati in the ṛc and the ṛc is, therefore, appropriate to the context.

4.7. (D. Agni, M. Tristubh, R. Trita Āptya)

(1) A. AS (IV.1.23) and SS (IX.22.4) prescribes the ṛc as the yājyā for the offering to Agni Brahmanvant in the ukhasambharanīyeṣṭi.

B.C. The ṛc refers to Agni in the words, 'O Agni, thine is Brahma...etc.'. Thus Agni is Brahmanvant in the ṛc and the ṛc is therefore appropriate to the context. The viniyoga is based on lingapramāṇa.

7.11. (D. Agni, M. Tristubh, R. Trita Āptya)

(1) A. AS (II.10.7) prescribes the ṛc as the anuvākya for the offering to Agni Svastimant in the Svastyayanyeṣṭi.

B.C. The viniyoga is based on lingapramāṇa. Agni is prayed for

the Heaven and Earth. Agni is thus Svastimant in the ṛc, which, therefore, accords well with the context.

8.6. (D. Agni, M. Trīṣṭubh, R. Trīsiras Tvāstra)

(1) A. AS (I.6.1) and SS (I.8.5) prescribes the ṛc as the yājyā of the offering to Agni in the Darsapūrṇamāseṣṭi.

B.C. The vinīyoga is based on lingapramāṇa. The ṛc is addressed to Agni and Agni is described as the leader of the sacrifice. Hence the rc suits the context.

(2) A. SS (Vi.10.1) cites the ṛc as the yājyā for the omentum to Agni at the Aikādaśinī in the Agniṣṭoma.

B. KB (XII.7) cites the rc as the yājyā for the omentum to Agni in the Agniṣomīyapaśuyāga. The vinīyoga is based on Śrutipramāṇa.

C. The ṛc is addressed to Agni and is therefore appropriate in the context in a general way.

11.8. (D. Agni, M. Trīṣṭubh, R. Havirdhāna Āngi)

(1) A.B.C. AA (V.1.1.24) prescribes the ṛc for the ājyāhuti at the conclusion of the Marutvatīya-sastra.

13.1-2. (D. Havirdhāna, M. Trīṣṭubh, R. Havirdhāna Āngi)

(1) A. AS (IV.9.4) prescribes these two ṛcs in bringing forwarded the two Soma-carts (Havirdhāna-pravartana † to the Mahāvedī in the Agniṣṭoma.

SS (V.13.5) prescribes only ṛc 2 in the context.

B. AB (V.3) cites the ṛcs and KB (IX.3) cites ṛc 2 only in the above context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that ṛc 1 speaks of yoking the ancient holy power (of the two carts) and it was with the holy power that the Gods yoked

the two oblation-holders. Rc 2 describes the two carts as moving like twins. Thus both the rcs are appropriate to the context.

14.1 (D. Yama, M. Tristubh, R. Yama Vivasvata)

(1) A. AS (II.19.22) prescribes the rc as the yajya for the offering to Yama in the Mahāpitryajña.

B.C. The viniyoga is based on lingapramāṇa. The rc is appropriate to the context, as it exhorts to ~~to~~ serve king Yama with oblations.

14. 3-5. (D. Yama, M. Tristubh, R. Yama Vivasvata)

(1) A. AS (V.20.6) prescribes the rc 3 only in the Āgnimāruta-sastra in the Agniṣṭoma. SS (VIII.6.13) prescribes the three rcs 3,4,5 in the order of 4, 3, 5, in the same sastra.

B. AB (XIII.13) cites rc 3 in the context. KB (XVI.8) simply states that rcs to the pitrs and to Yama are recited. Thus the viniyoga of rc 3 is based on Śrutipramāṇa, while those of 4 and 5 on lingapramāṇa.

C. Āgnimāruta-sastra is the last śastra in the Agniṣṭoma and it is appropriate to remember Yama and the fathers at this stage.

(2) A. AS (II.19.22) prescribes rcs 4 and 5 as the two anuvākyās for the offering to Yama in the Mahāpitryajña.

B.C. Same as under 14.1 (1) above.

14. 7-8,10-11. (D. The Pitrs, M. Tristubh, R. Yama Vivasvata)

(1) A. AS (VI.10.19) prescribes the rcs to be recited by the Hotṛ in case the sacrificer dies during the surificial ṣattra.

B.C. The viniyoga is based on lingapramāṇa. The rcs exhort the departed to travel through ancient patrs to the abode of the Pitrs and to be united with the two kings Yama and Varuṇa and invoke yama for the well-being of the de

of the departed. The rc suit the context.

15.1. (D. The Pitrs, M. Tristubh, R. Śaṅkha Yāmāyana)

(1) A. AS (II.19.22) and SS (III.16.5) prescribe the rc as the anuvākya for the offering to the Pitrs Somavants in the Mahāpitryajña and the Pitryeṣṭi (within the Sākamedhaparvan) respectively.

B.C. The viniyoga is based on lingapramāṇa 'Pitarah Somyāsaḥ' are referred to in the rc which, therefore, accords well with the context.

(2) A. AS (V.20.6) and SS (VIII.6.12) prescribe the rc in the Āgnimāruta-śāstra in the Agniṣṭoma.

B. AB (XIII.13) cites the rc in the above context. The viniyoga is based on Śrutipramāṇa.

C. Same as under 3, 4, 5, (1) above.

15.2 (D. The Pitrs, M. Tristubh, R. Śaṅkha Yāmāyana)

(1) A. AS (II.19.22) prescribes the rc as the second anuvākya for the offering to the Pitrs Barhiṣads in the Mahāpitryajña.

B.C. The viniyoga is based on lingapramāṇa. The rc pays revenge to the Pitrs and therefore suits the context.

15.3-4. (D. The Pitrs, M. Tristubh, R. Śaṅkha Yāmāyana)

(1) A. AS (II.19.22) and SS (III.16.6) prescribe these two rc as the anuvākya and yājya respectively for the offering to the Pitrs Barhiṣads in the mahāpitryajña and the Pitryeṣṭi respectively.

B.C. Same as under 2 (1) above.

15.5. (D. The Pitrs, M. Tristubh, R. Śaṅkha Yāmāyana)

(1) A. AS (II.19.22) and SS (III.16.6) prescribe the rc as the yājya for the offering to the Pitrs Somavants and as the first anuvākya for the offering to the Pitrs Barhiṣads respectively in the Mahāpitryajña and the

Pitryeṣṭi respectively.

B.C. The ṛc has the symbols of both the Pitṛs Somavants ('S ('Sompāsah') and Barhiṣads (Barhiṣu'). The vinīyoga is based on līṅgapra-
pramāṇa and the ṛc is appropriate to the context.

30.12. (D. The waters, M. Trīṣṭubh, R. Kavaṣa Aīṣa)

(1) A. AS (IV.13.7) and SS (VI.3.11) prescribe the ṛc as the Pratīpat (commencing verse) in the Prātaranuvāka in the Agnistoma.

B. AB (VII.6) and KB (XI.4) cite the ṛc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas, the ṛc is appropriate at the beginning of the anuvāka for the waters represent all the Gods. According to AB (loc. cit.) the ṛc is also appropriate, for it is in Trīṣṭubh which represents the thunder bolt, which ^{smites} ~~suits~~ away the Asuras.

31.1. (D. The Viśvedevas, M. Trīṣṭubh, R. Kavaṣa Aīṣa)

(1) A. AS (III.7.10) prescribes the ṛc as the anuvākya for the offering of Puroḍāśa to the Viśvedevas at the Aikādasīni in the Agnistoma.

B.C. The vinīyoga is based on līṅgapramāṇa and as the ṛc invokes the Viśvedevas for help, it is appropriate as an anuvākya.

35.1. (D. The Viśvedevas, M. Jagatī, R. luṣa Dhānaka)

(1) A. AS (III.7.10) prescribes the ṛc as the anuvākya for the offering of omentum to the Viśvedevas at the Aikādasīni Animal-sacrifice in the Agnistoma.

B.C. Same as under 31.1 above.

37.10. (D. Sūrya, M. Triṣṭubh, R. Abhitapas Saurya)

(1) A. ¹AS (III.8.1) prescribes the ṛc as the yājya for the offering of the parts of the animal to Surya at the Aikādasinī in the Agnistoma.

B. The viniyoga is based on lingapramāṇa. TB (II.8.7.3) has this verse as the optional anuvākya in the context.

C. The ṛc is benedictory and therefore appropriate as yājya in the context.

(2) A. ¹¹SS (XI.14.4) prescribes the ṛc as the ^{ukthamukhya}~~pratipat~~ (commencing) in the Niṣkevalya-sastra on the Visuvant-day in case the first Prstha is on the Divākīrtya.

B. KB (XXV.5) cites the ṛc for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. The ṛc contains 'Sūrya' which is a symbol of this day' ~~sk~~ states KB (loc. cit.).

50.4. (D. Indra, M. Jagatī, R. Indra, Vaikuntha)

(1) A. ¹AS (I.6.1) prescribes the ṛc as the yājya for the oblation to Mahendra in the Dassapurnamasa-istī.

B.C. The viniyoga is based on lingapramāṇa. As the ṛc praise Indra as 'brahmaṇā Mahān', it is appropriate in the context.

(2) A. ¹AS (IV.11.6) prescribes the ṛc as the yājya for the oblation to Indra Jyestha in the offerings to the Devasus.

B.C. The ṛc praises Indra as 'Jyesthasca mantro Viśvacarṣane'. The viniyoga is based on lingapramāṇa and the ṛc suits the context.

52.1. (D. The Viśvedevas, M. Trīṣṭubh, R. Agni Saucīka)

(1) A. [/]AS (I.4.9) and [/]SS (I.6.13) prescribes the ṛc amongst those which are to be muttered by the Hotṛ before commencing his work in the Darsapūrṇamāseṣṭi.

D. [/]SB (I.5.1.26) cites the ṛc for the same purpose. The vinīyoga is based on Srutipramāṇa.

C. ' O Viśvedevas, instruct me, what and how should I mind while seated here as the chosen Hotṛ----' says the ṛc and thus accords well with the context.

53.2. (D. The Devas, M. Trīṣṭubh, R. Agni Saucīka)

(1) A. [/]AS (I.4.9) prescribes the ṛc to be muttered by the Hotṛ after his varana in the Darsapūrṇamāseṣṭi.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc suits the context. [/]SB (I.5.1.26) does not mention this ṛc nor [/]SS (I.6.13).

53.3. (D. The Devas, M. Trīṣṭubh, R. Agni Saucīka)

(1) A. [/]AS (III.13.12) prescribes this ṛc as the yājya for the oblation in the Surabhimatīṣṭi, which is performed in case the word 'mrta' is used for a living sacrificer.

B.C. AB (XXXII.8) cites the ṛc in the above context. The vinīyoga is based on Srutipramāṇa. The ṛc expresses benediction for long life and is therefore appropriate to the context.

53.4. (D. The Devas, M. Trīṣṭubh, R. Agni Saucīka)

(1) A. [/]AS (I.2.1) prescribes the ṛc to be muttered by the Hotṛ before starting the recitation of the Sāmidhenis in the Darsapūrṇamāseṣṭi.

B.C. The vinīyoga is based on lingapramāṇa and the ṛc suits the context.

(2) A. \overline{AS} (I.4.9) and \overline{SS} (I.6.13) prescribe the ṛc to be muttered by the Hotr after being chosen in the Darsapūrnāmāseṣṭi.

B.C. Same as under (1) above.

53.6. (D. The Devas, M. Jagatī, R. Agni Saucika)

(1) A. \overline{AS} (I. 11.9) and \overline{SS} (I.15.15) prescribe the ṛc to be recited while some of the grass-blades of the Veda are being stream from the Garhapatya upto the Āhavanīya in the Darsapūrnāmāseṣṭi.

B.C. The viniyoga is based on līṅgapramāṇa and the ṛc is appropriate to the context.

(2) A. \overline{AS} (II.2.14) prescribes the ṛc to be recited while pouring a continuous stream of water from the Garhapatya to the Āhavanīya in the Agnihotra and also if some wild animal or dog happens to pass through these two fires. \overline{SS} (II.6.13) prescribes the ṛc in the latter case.

B.C. AB (XXXII.11) cites the ṛc to be recited while pouring a stream of water between the two fires in case a dog or a chariot or wagon happens to pass through the two fires. The viniyoga is based on Srutipramāṇa and the ṛc is appropriate to the context, it refers to continuity of the sacrifice.

(3) A. \overline{AS} (V.20.6) and \overline{SS} (VIII.6.16) prescribe the ṛc in the Āgnimaruta-saṣṭra in the Agniṣṭoma.

B. AB (XIII.14) cites the verse in the above context. The viniyoga is based on Srutipramāṇa.

C. According to AB (loc. cit.) the ṛc is perfect in the context for it refers to 'weaving the web from ~~being the web, and~~ the darkness light offspring being the web, and thus the ṛc makes one prosper with offspring.

55.5. (D. Indra, M. Tristubh, R. Brhaduktha Vamadevya)

(1) A. [/]SS (XIV.32.4) prescribes the ṛc as the anuvākya for the oblation to the Moon in the Iṣṭi which is to be performed in the Durāśa Ekāha.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate in the context, for it refers to 'Vidhu'.

(2) AĀ (V.3.1.2) cite the ṛc in the Nis̐kevalya-sastra in the Mahāvṛata.

56.1. (D. Agni, M. Tristubh, R. Brhaduktha Vamadevya)

(1) A. [/]AS (III.10.9) prescribes the ṛc to be recited, while bringing back the flame of fire in the Āhavanīya, which is thrown away by the wind etc.

B.C. The viniyoga is based on liṅgapramāṇa and the ṛc is appropriate as it invoke Agni to shine in its own abode.

63.3. (D. The Ādityas, M. Jagatī, R. Gaya Plāta)

(1) A. [/]AS (V.18.5) and [/]SS (VIII.3.15) prescribes the ṛc to be inserted in the Vaiśvadeva-sastra in the Agnistoma.

B. AB (XIII.6) x cites the ṛc in the above context. KB (XVI.3) does not specify the verse and simply says ' a verse to the Ādityas'. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) a verse to the Ādityas is appropriate, for it is a sastra meant for All-Gods and no God should be left out of it.

63.10. (D. Aditi, M. Jagatī, R. Gaya Plāta)

(1) A. [/]AS (IV.5.2) and [/]SS (V.5.2) prescribe the ṛc as the anuvākya and the yājya respectively for the oblation to Aditi at the Prāyanīyestī in the Agnistoma.

B. AB (II.3) cites the ṛc as the anuvākya in the above context. KB (VII.8) shows only the symbols which the anuvākya and yājña should have Svasti is one of the symbols and this verse has this symbol. This ~~vin~~ viniyoga is based on Srutipramāṇa.

C. The ṛc refers to Aditi and is therefore appropriate to the context.

63.15-16. (D. Pathyā Svasti, M. Tristubh, R. Gaya Plāta)

(1) A. ^{AS} (IV.3.2) and ^{SS} (V.5.2) prescribe these ṛcs as the anuvākya and yājña respectively for the offering to pathyā svasti at the Prāyanīyestī in the Agnistoma.

D.C. Same as under 63.10 (1) above.

66.13. (D. The Visvedevas, M. Jagatī, R. Vasukarṇa Vāsukra)

(1) A. ^{AS} (IX.11.19) prescribes the ṛc as the concluding one (Paridhāniya) in the extra-uktha śastra of the Acchāvaka in the Āptoryaman.

B.C. ~~sa~~ The viniyoga is based on lingapramāṇa.

67.3. (D. Brhaspati, M. Tristubh, R. Ayāya Āṅgīrasa)

(1) A. ^{AS} (IV.11.6) prescribes the ṛc as the yājña for the oblation to the Brhaspati Vāccapati in the offerings to the Devasus.

B.C. The viniyoga is based on lingapramāṇa and the ṛc appropriate for it refers to Brhaspati.

71.1. (D. Brhaspati, M. Tristubh, R. Brhaspati Āṅgīrasa)

(1) A. ^{AS} (IV.11.6) prescribes the ṛc as the anuvākya for the oblation to Brhaspati Vāccapati in the offerings to the Dēvasus.

B.C. Same as under 67.3. above .

71.3.4. (D. Br̥haspati, M. Tris̥tubh, R. Br̥haspati Āngarasa)

(1) A. [/]AS (III.8.1) prescribes these two rc̣s as the yājyas̄ for the omentum and puroḍāsa respectively in the Animal-sacrifice.

B.C. The viniyoga is based on lingapramāṇa. Both the rc̣s refer to Vāc̣ and are therefore appropriate to the context.

71.10. (D. Br̥haspati, M. Tris̥tubh, R. Br̥haspati)

(1) A. [/]AS (IV.4.4) prescribes the rc̣ in to be recited while Soma is being brought forward in the Agniṣṭoma.

B. AB (III.2) cites the rc̣ in the above context. The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) explains the significance and suitabilities of the rc̣ in the context. 'All rejoice in the glory that has come' says the rc̣; Soma is glory and at his coming all rejoice.

72.5. (D. Aditi, M. Anuṣṭubh, R. Br̥haspati laukya)

(1) A. [/]AS (III.8.1) prescribes the rc̣ as the anuvākya for the parts of the animal in the Animal-sacrifice Aditi.

B.C. The viniyoga is based on lingapramāṇa and the rc̣ is appropriate for it refers to Aditi.

72.6. (D. Indra, M. Tris̥tubh, R. Gaurivīti Śāktya)

(1) A. [/]AS (V.15.21.) and ^{//}SS (VII.20.5) prescribe the rc̣ as the inserted verse (dhāyā) in the Nis̥kevalya śastra in the Agniṣṭoma.

B. AB (XII.11) cites the rc̣ in full in the above context. The viniyoga is based on Śrutipramāṇa. KB (XV.) dealing with the Nis̥kevalya simply says 'dhāyāṁ samseti'.

C. AB (loc. cit.) gives a lengthy explanation of the significance of this ~~re~~ rc in the context, which in fine is that it is good to remember Prāsahā, the wife of Indra, in this Śastra, whose name occurs in the verse in 'Prāsahāspatiḥ'.

82. 2-3. (D. Viśvakarman, M. Triṣṭubh, R. Viśvakarman Bhauvana)

(1) A. AS (III.8.1) prescribes these two rcs as the anuvākyas for the parts of the animal and for the puroḍāśa respectively in the Animal-sacrifice to Viśvakarmana.

B.C. The vinīyoga is based on lingapramāṇa and the rcs are ~~x~~ appropriate, for they praise Viśvakarman.

85.19. (D. Candramas, M. Triṣṭubh, R. Sūrya Savitṛ^ṛ)

(1) A. AS (IX.8.3) and SS (XIV.32.4) ^{cite the rc} as the yājña for the oblation to Moon in the Atimūrti Ekāha and the Durāśa Ekāha respectively.

B.C. The vinīyoga is based on lingapramāṇa. The rc is appropriate as in the context, for it praises the Moon.

85.24. (D. Candramas, M. Triṣṭubh, R. Sūrya Sāvitrī)

(1) A. AS (I.11.3) and SS (I.15.9) prescribe the rc to be recited while the cord tied round the wrist of the sacrificer's wife is untied.

B.C. The rc refers to untying from the cords of Varuṇa. The vinīyoga is based on lingapramāṇa and the rc is perfect in the context.

96.13. (D. Indra Harivant, M. Triṣṭubh, R. Varu Ṃgirasa)

(1) A. AS (VI.3.16) and SS (IX.6.18) prescribe the rc as the yājña for the Sodāśi-śastra.

B. AB (XVI.4) and ID (XVII.4) cite the ṛc for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) explains the significance of this verse in the context by explaining how it contains the symbols of all the three-pressing.

97.1,10. (D. The Herbs (Oṣadhayaḥ), M. Anuṣṭubh, R. Chiṣaj Atharvaṇa)

(1) A. ṚS (IX.20.7) prescribes these two verses as the anuvākya and yājya respectively for the offering to the Herbs in the offerings to the Godesses (Devikā Havīmāsi) in the Somayāga connected with Cayana.

B.C. The vinīyoga is based on lūṭapramāṇa and the ṛcs are appropriate for they praise the Herbs.

101.12. (D. The Viśveदेवास, M. Jagatī, R. Budha Saumya)

(1) A. ṚS (VIII.3.30) and ṚS (XII.24.2) prescribe the ṛc as one of the Āhavyā verses in the śastra of the Brāhmaṇacchamsin at the midday-pressing on the sixth day in the Daśarātra.

B. KB (XXX.7) prescribes this ṛc in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the Gods attained all their desires by the verses recited in the context.

104.2-4. (D. Indra, M. Triṣṭubh, R. Aṣṭaka Vaiśvāmitra)

(1) A. ṚS (VI.4.10) prescribes these three ṛcs as the yājyas for the śastra of the Brāhmaṇacchamsin at the first, the second and the third rounds respectively in the Atirātra. SS (IX.18.5) prescribes ṛc 3 as the yājya for the śastra of the Acchāvāka at the third round in the Atirātra.

B.C. The rcs have the symbols of an offering verse, viz. 'piba' 'mada' and 'suta'. The viniyoga is based on lingapramāṇa and the rcs are appropriate as yājyās.

121.1. (D. Prajāpati (Ka), M. Triṣṭubh, R. Hiranyagarbha Prajāpatya)

(1) A. AS (II.17.15) and SS (III.14.7) prescribe the rc as the yājyā and the anuvākya respectively at the offering to ka prajāpati in the Varunapraghāsaparvan.

B.C. The viniyoga is based on lingapramāṇa and the rc suits the context for it refers to Hiranyagarbha 'ka' ?

121.3. (D. Prajāpati (Ka), M. Triṣṭubh, R. Hiranyagarbha Prajāpatya)

(1) A. AS (III.14.7) prescribes it as the yājyā for the offering to 'Ka' prajāpati in the Varunapraghāsa-parvan.

B.C. Same as under 121.1 (1) above.

123.1. (D. Vena, M. Triṣṭubh, R. Vena Bhārgava)

(1) A. AS (V.18.5) and SS (VIII.3.15) prescribe the rc to be inserted in the Vaiśvadeva-sastra in the Agnistoma.

B. AB (XIII.6) cites the verse in the above context. KB (XVI.3) refers to this verse in the context by pratīka Vainam-----Samsatī.

The viniyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the verse is intended for Prajāpati and is therefore appropriate to the context.

(2) A. AS (IV.6.3) prescribes the rc in the Pūrvapātala of the Pravargyābhīṣṭava. (SS VIII.3.13) prescribes the whole hymn in the Pravargya).

B. AB (IV.3) cites the verse in the above context. The vinīyoga rests on Śrutipramāṇa.

C. AB (loc. cit.) states that Vena is breath and by reciting this verse breath is placed in the Pravergya.

123. 2,6,8. (D. Vena, M. Triṣṭubh, R. Vena Bhārgava)

(1) A. SS (IV.7.4) prescribes these three ṛcs in uttarapaṭala of the Pravargyābhīṣṭava.

B. AB (IV.5) cites the ṛcs in the above context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) remarks that the verses are appropriate to the context.

131.1. (D. Indra, M. Triṣṭubh, R. Sukīrti Kākṣivata)

(1) A. AS (VII.1.15) and SS (XII.3.5) prescribe the ṛc as the commencing one (ārambhaṇīya) in the śastra of the Maitrāvaruṇa on each day in the Daśarātra.

B. AB (XXIX.6) and KB (XXIX.4) cite the ṛc for the same purpose. The vinīyoga rests on Śrutipramāṇa.

C. According to both the Brahmanas, the ṛc is appropriate to the context, for it invokes Indra to drive away the enemies '('apa prāca Indra Viśvā amitrān ----)'.

131.4-5. (D. The Asvins (with Indra), M. Anuṣṭubh (4), Triṣṭubh (5), R. Sukīrti Kākṣivata)

(1) A. AS (III.9.3) and SS (XV.15.8,12) prescribe these two ṛcs as the anuvākya and the yājya respectively for the offering of Sura to the Asvins in the Sautrāmanī.

B.C. The ṛcs are addressed to the Asvins and contain the word 'Ṣurāma'. The vinīyoga is based on lingapramāṇa and the ṛcs are appropriate to the context only superficially.

149.1. (D. Savitr, M. Trīṣṭubh, R. Arcat Hairanyastūpa)

(1) A. SS (VI.10.10) prescribes the ṛc as the anuvākya for the parts of the animal to savitr at the Aikādasīnī in Agnistoma.

B.C. The rc extols the mighty deeds of Savitr. The vinīyoga is based on lingapramāṇa and the rc is appropriate to the context.

152.4. (D. Indra Vimṛdha, M. Anustubh, R. ¹asa Bhāradvāja)

(1) A. AS (II.10.14) prescribes the rc as the anuvākya for the oblation to Indra Vimṛdha.

B.C. The rc invokes Indra Vimṛdha. The vinīyoga is based on lingapramāṇa and the rc is appropriate to the context.

155.4. (D. Indra, M. Anustubh, R. ¹Sirimbitha Bhāradvāja)

(1) A. AS (VIII.3.30) and SS (XII.24.2) prescribe the rc as one of the Ahanasyā verses in the śastra of the Maitravaruna on the sixth day of the Dasarātra.

B.C. Same as under X.101.12 (1) above.

157.4-5. (D. The Viśvedevas, M. Dvīpadā Trīṣṭubh, R. Bhuvana Aptya)

(1) A. AS (VIII.3.1) and SS (XII.12.14) prescribe these two ṛcs in the anurūpa-trīca (the third rc is Vi.17.15) in the uktha-śastra of the Brahmanacchanis on the sixth day of the Dasarātra.

B.C. The vinīyoga is based on lingapramāṇa.

160.5. (D. Indra Suna, M. Tristubh, R. Furana Vaisvāmitra)

(1) A. AS (II.20.4) and SS (III.12.16) prescribe the ṛc as the yājya for the oblation to Indra Sunāsira in the Sunāsiriya-parvan.

B.C. The viniyoga is based on lingapramāṇa for the ṛc invokes Indra Suna and therefore it is appropriate to the context.

170.1. (D. Sūrya, M. Jagatī, R. Vibhrāj Saurya)

(1) A. AS (IX.9.14) prescribes the ṛc as the yājya for the extra uktha-sastra in the Vajapeya.

B.C. The viniyoga is based on lingapramāṇa.

177.2. (D. Vāc, M. Tristubh, R. Patāṅga Prājāpatya)

(1) A. AS (III.8.1) prescribes the ṛc as the anuvākya for the Puroḍāsa in the Animal-sacrifice to Vac.

B.C. The ṛc has the symbol of Vāc and therefore the viniyoga is based on lingapramāṇa.

RESUME

Hotṛ

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 40.1, 2; 43.2, 4; 59.2; IV. 1.5; 2.17; 10.3, 4; 17.19; 20.4; 21.9, 10;
 38.10; 46.1, 2; 50.5, 10; 54.4; 57.8 V. 2.9; 4.2(1,2), 8 (1,2), 10,

8.3; 13.4; 26.1; 28.3; 40.4; 42.3 (1, 2); 43.3, 12; 46.8 (1); 54.2, 3, 8; 55.10 (1,2); 58.5 (1,2,3); 60.3 (1,2), 8; 62.9; VI. 5.7; 15.14, 19, 34 (2), 39; 17.1, 2, 3; 19.1; 28.4; 40.1-2; 44.14, 15, 16; 49.7(1); 49.8, 9; 52.13, 15; 58.1 (2); 58.3, 4; 60.1; 69.3, 7; VII. 1.15, 18; 2.1; 4.1; 8.4; 9.5; 15.10 (2); 19.7; 22.1; 24.4; 38.8; 45.1 (2), 4; 51.2; 53.1, 2; 59.8, 9; 62.5; 68.2; 89.5; 90.2; 93.1 (1,2), 4 (1,2); 95.1, 3, 7; 96.3; 99.1, 3, 7 (2); 100.3, 5; VIII. 5.11, 14; 38.7; 42.2 (2), 3; 43.14; 44.17; 48.13 (1,2); 65.8; 75.4; 100.11; IX. 17.4 (2); 65.14; 66.21; 67.23; 69.6. X. 2.3 (2), 4; 4.7; 8.6 (1,2); 14.1; 15.4, 5; 37.10 (1); 50.4 (1,2); 53.3; 63.10, 16; 67.2; 71.3, 4; 85.19; 96.13, 97.10; 104, 2, 3, 4; 121.1, 3; 131.5; 160.5; 170.1; 179.3; 180.1 (1,2), 180.2.

Agnihotra — I. 164.40

Agnyupasthāna — I. 23.23; 31.18 (2); 74.1; 189.1 (3); IV. 7.1 (2); V. 2.7; 13.4; VIII. 75.4 (2).

Washing; Bathing — I. 23.22 (1,2); 24.8; 50.10 (1,2)

Prāyascitta homas — I. 22.16 (1,2), 17 (1).

Sāmidhenīś — I. 12.1 III. 27.1, 4; V. 5.10; 6.1

Yupocahrayana — I. 36.13 (2), 14 (2),.

Pravargyābhigāva — I. 10.12 (1); 24.3 (2); 36.9, 13 (1), 14(1); 40.1 (1), 3 (1), 62.6; 72.5; 83.3 (1); 164.26, 27, 28; 31, 40, 49; III. 33.10; IV. 1.3; V. 43.7; VI. 5.4, 5; 58.1 (1); VIII. 7.22; 9.7; 72.7, 8, 13, 16; IX. 11.6; 71.6 (2); 74.4; 83.1, 2, 3, 4; ~~4x~~ 123.1(2), 2, 6, 8.

Agnimantana — I. 12.6; 22.13; 24.3 (1); 74.3 (1); 164.50 VI. 16.40, 41, 42; VIII. 45.14; 84.8.

Havirdhānapravartana ----- I. 10.12 (2); 22.14; 83.3 (2);

X. 13.1,2.

Agnisomapranayana----- I. 40.1(2), 3 (2); 75.1; 91.19(2);

156.4; III. 29.4; 54.1; IV. 7.1 (1), 53.7; VII 15.16; VIII. 42.1, 2(1); 48.2; IX. 67.29; 71.6(1); X. 71.10.

Brāṭaranuvāka ----- I. 30.12.

Aponaptriya ---- I. 83.2; II. 35.3; V. 43.1.

Praūga-sastra ----- I. 23.1; 133.6, 7; 139.1, 6 (2), 7(2),

11; 41.3; IV. 46.1; 47.1; 43.11(1), 48.1, 2, 5; 51.5; VII. 90.4; 91.1, 2, 3, 4, 5, 6,, ~~7~~; ~~IX~~ 92.1,2,3,4,5; VIII. 26.21, 24, 25; 46.25; 101.1, 2, 5, 9, 10; (These res are employed to form trecas in the sastra)

Marutvatiya-sastra ----- II. 15.5; 22.1; III. 48.1; ~~IX~~.

IV. 23.8; V. 29.9, 12, 13.

Niskevalya-sastra ----- I. 80.1; 81.1; II. 15.1(1), 9;

IV. 23.9 VIII. 77.1; 80.1; X. 37.10.2; 55.5(2);

Vaiśvadeva-sastra ----- VIII. 93.34.

Agnimarut^a-sastra ----- II. 32.4, 5; 33.1(2); IV. 17.20;

X. 14.3, 4, 5; 15.1(2); 53.6 (3).

Ṣoḍaśi-sastra ----- I. 82.1; VIII. 69.7, 16.

Asvina-sastra ----- I. 22.13 (4); 160.1; II. 23.15(2);

V. 15.18(2).

Extra-sastra in Aptoyana ----- IV. 57.1

Asvamedha ----- I. 162.18, 22; 164.34, 35.

Dhīvyas ----- I. 4.1; 19.1; 22.13(4); 43.6; 52.13; 64.6; 80.1; 81.1; 82.1; 91.2 (1, 8); 133.6, 7; III. 20.4; IV. 50.6; V. 46.7 (2), 8 (2); VI. 49.7; ~~50.14~~ 50.14; X. 63.3; 74.6; 123.1(1).

Dhīṣṇyopasthāna ----- I. 18.6

Gamasanayana ---- I. 91.16 (3), 18(2); VII. 36.9.

After drinking Soma ----- VIII. 48.3, 4.

Miscellaneous ----- X. 52.1 (after taking his seat) 53.2

(after varana); 53.4 (before~~sex~~ starting recitation of the ~~Samidhenis~~ Samidhenis); 53.6 (strewing to the ~~thevadya~~ blades of the Veda or pouring a stream of water from the Garhapetya to the Ahavaniya); 85.24 (Yoktra-vimoka); 179.1 (to be recited over the Dadhigharma).

Hotrakas

Maitravaruna ----- I. 15.6; 41.1, 7; 90.1; IV. 57.2; X. 151.1; 155.4.

Brāhmaṇacchāsin ---- I. 7.10 (2); III. 35.4; IV. 57.3; VII. 97.10; X. 101.12.

Acchāvaka ----- II. 11.21; V. 25.1; 31.3; VII. 94.10; X. 66.13.

Śrutipramāṇa.----- I. 4.1; 7.10(2); 10.12 (1,2); 12.6(1,2); 9; 14.10; 22.9, 13 (2,4), 17 (3,4), 18; ~~23~~ 23.4; 24.3 (1,2); 36.9, 13, 14; 40.1(1,2); 5 (1,2); 43.6; 64.6 72.5; 74.3; 75.1(1); 80.1; 81.1; 82.1 ; 83.2, 3(1,2); 85.6; 86.1 (1,3); 90.1; 91.1 (2), 2(1,3), 5 (2,4); 12 (2), 16 (2,3), 18 (2), 19 (2); 23.5(1); 6 (1), 7, ~~28~~ 28.2 (2); 104.9; 133.6, 7; 139.1, 6 (2); 139.7 (2); 154.1, 5; 156.4; 160.1; 164.26, 27, 28, 31, 40 (1,2); 189.1(1); II. 3.9, 11; 11.21;

32.4 (2), 5 (2), 33.1 (1,2), 10; 35.3; 41.3; III. 6.1; 12.1; 20.4;
 24.5; 25.4; 27.1; 4; 29.4; 30.8; 32.15; 35.4, 6; 36.2; 40.1; 47.4;
 54.1; IV. 1.3, 4, 5; 7.1 (4); 10.1, 3; 17.1, 19; 31.1; 39.6(1,2);
 46.1, 2; 47.1; 48.1, 5; 50.6, 10; 53.7; 54.4; V. 1.6; 2.7; 5.10;
 8.3; 25.1; 43.1, 7, 11 (1); 43.12; 51.5; 58.5(3); 60.8; 62.2, 9;
 VI. 5, 4, 5, 7; 15.13 (2), 14, 16; 16.10, 16, 34, 39, 40, 41, 42;
 17.1, 2, 3; 49.7 (1,2); 50.14; 58.1 (1); 69.7; VII. 1.14, 15; 4.1;
 8.4; 11.2; 22.1; 36.9; 45.1 (1); 45.3(2); 51.2; 59.10; 62.5; 68.2;
 90.4; 91.1, 2, 3, 4, 5, 6; 92.1, 2, 3, 4, 5; 94.10; 99.1; VIII.
 5.14; 7.22; 9.7; 11.1; 26.24, 25; 38.7; 32.1, 2; 43.11, 14; 44.1,
 17; 46.25; 48.2, 3, 4, 13 (1,2); 65; 8; 69.7 16; 72.7, 8, 15, 16;
 77.1; 80.1; 84.8; 93.34; 101.9, 10; IX. 11.6; 67.29; 71.6 (1,2);
 74.4; 83.1, 2, 3, 4; X. 1.5; 2.1(1,2), 3 (1,2); 2.4; 8.6 (2);
 11.8; 13.1, 2, 14.3; 15.1 (2); 30.12; 37.10 (2); 52.1; 53.3, 6 (2,3);
 55.5 (2); 63.3, 10, 15, 16; 71.10; 74.6; 96.13; 101.12; 123.1(1,2),
 2, 6, 8; 131.1; 145.4.

Liṅgapramāṇa ——— I. 1.1, 3 (1); 2.1; 4; 3.10; 7.5; 7.10
 (1,3); 8.1; 12.2 (1,2); 12.6 (3); 13.10; 15.6; 18.6; 19.1; 22.1,
 5, 13 (1,3), 14, 15, 16 (1,2), 17 (1,2,5), 19; 23.1, 22(1,2), 23;
 24.5 (3); 31.18 (1,2); 37.1; 38.8; 41.1, 7; 43.1; 64.15; 74.1
 75.1 (2); 76.5; 79.1 (1), 2 (1), 9 (1,2); 82.6; 85.12; 86.2; 89.8,
 10; 91.1 (1,3); 2 (2), 4 (1,2,3), 5 (1,3), 6, 7 (1,2), 8, 9, 10, 11,
 12 (1,3,4), 16(1) 18 (1) 19 (1,3), 20 (1,2), 21 (1,2), 22; 93.1(1,2),
 2, 3, 5 (2), 6 (2), 9, 12; 94.1; 96.1; 98.2 (1); 109.6; 109.7;
 113.15; 114.2; 3, 9, 10; 127.1; 129.11; 130.2; 131.166; 132.1, 4,
 6; 134.1; 135.1, 4, 5; 137.1, 2, 3; 139.3, 4, 6(1); 139.7 (1),

8, 9, 11; 144.1, 2; 152.1, 7; 154.2; 155.2; 156.1; ~~157~~ 159.1; 162.18, 20; 164.34, 35, 45; 186.2; 89.1 (2,3), 2 (1,2), 3, 4; 190.2, 4; II. 2.1, 7; 3.9; 9.6; 14.1; 15.1 (1,2), 5, 9; 90.1; 27.1, 2, 3, 4, 5, 8, 11; 32.4 (1), 5 (1), 6, 7; 33.1-6; 35.11, 14, 41.4, 13; III. 1.23; 4.9 (1,2); 6.9; 11.1, 2, 6; 13.1; 17.4 (1,2); 22.4; 25.1, 26.7; 28.1, 4, 5, 6; 30.22; 35.1; 36.3; 37.1; 40.2; 47.2; 48.1; 51.7; 52.1, 5, 6; 53.2; 55.19; 59.1, 2; IV. 2.17; 32.18; 38.10; 48.2; 50.3, 4, 5, 54.1; 57.1, 2, 3, 5, 8; V. 2.9; 4.2, 5, 8, 10, 11; 5.9; 6.1; 13.1, 4 (1,2); 14.1; 26.1; 28.3 (1,2,3); 29.9, 10, 13; 31.3; 40.4; 42.3; 43.3, 11 (2); 46.7, 8 (1,2); 57.7, 8; 58.5 (1,2); 60.3 (1,2); 81.1; VI. 1.1, 2.9; 15.13 (1), 18; 19.1; 28.3, 4; 40.1, 2; 44.14, 15, 16; 49.8, 7, 9, 13, 15; 58.1 (2); 59.3, 4; 60.1, 2, 3, 13; 69.3; VII. 1.3, 18; 2.1; 9.5; 15.10; 19.7; 21.8; 24.4; 27.1, 2, 3; 38.7, 8; 45.1 (2); 45.3(1), 4 (1); 51.1; 53.1, 2; 59.8, 9, 11; 86.8; 87.6; 89.5; 90.2; 93.1 (1,2), 4 (1,2); 94.1, 7; 95.1, 2, 3, 4, 7; 96.3, 4, 5, 6; 97.10; 99.2, 3, 7 (1,2); 100.2, 3, 4, 5; 102.1; VIII. 1.1; 5.4; 6.1; 7.8; 17.10; 26.21, 24, 25; 42 (2), 3; 43.9; 44.12, 16, 21; 45.1; 48.4, 15; 67.1, 10; 72.7; 8, 13, 16; ~~14~~ 74.4 (1,2); 81.1, 6, 7; 100.10, 11; 101.1, 2, 5; 102.1, 6; IX. 8.4; 15.7, 8; 17.4 (42); 33.1, 2; 64.15; 66.19, 21; 67.14, 15, 23; 96.6, 11; 107.21; X. 4.7; 7.1; 8.6 (1); 14.1, 4, 5, 7, 8, 10, 11; 15.1(1), 2, 3, 4, 5, 31.1; 35.1; 37.10 (1); 50.4 (1,2); 53.2, 4 (1,2), 6 (1); 55.5 (1); 56.1; 63.13; 67.3, 71.1, 3, 4; 72.5; 82.2, 3; 85.19, 24; 97.1, 10; 104.2, 3, 4; 121.1, 3; 131.4, 5; 149.1; 152.4; 166.5; 170.1; 177.2; 179.1, 2, 3; 180.1, 2.

Ch. IV

8, 9, 11; 144.1, 2; 152.1, 7; 154.2; 155.2; 156.1; ~~59~~ 159.1; 162.18,
 22; 164.34, 35, 45; 186.2; 89.1 (2,3), 2 (1,2), 3, 4; 190.2,
 4; II. 2.1, 7; 3.9; 9.6; 14.1; 15.1 (1,2), 5, 9; 90.1; 27.1, 2,
 3, 4, 5, 8, 11; 32.4 (1), 5 (1), 6, 7; 33.1-~~5~~; 35.11, 14, 41.4,
 13; III. 1.23; 4.9 (1,2); 6.9; 11.1, 2, 6; 13.1; 17.4 (1,2); 22.4;
 25.1, 26.7; 28.1, 4, 5, 6; 30.22; 35.1; 36.3; 37.1; 40.2; 47.2;
 48.1; 51.7; 52.1, 5, 6; 53.2; 55.19; 59.1, 2; IV. 2.17; 32.18;
 38.10; 48.2; 50.3, 4, 5, 54.1; 57.1, 2, 3, 5, 8; V. 2.9; 4.2,
 5, 8, 10, 11; 5.9; 6.1; 13.1, 4 (1,2); 14.1; 26.1; 28.3 (1,2,3);
 29.9, 10, 13; 31.3; 40.4; 42.3; 43.3, 11 (2); 46.7, 8 (1,2);
 57.7, 8; 58.5 (1,2); 60.3 (1,2); 81.1; VI. 1.1,; 2.9; 15.13 (1),
 19; 19.1; 28.3, 4; 40.1, 2; 44.14, 15, 16; 49.8, 7, 9, 13, 15;
 58.1 (2); 59.3, 4; 60.1, 2, 3, 13; 69.3; VII. 1.3, 18; 2.1; 9.5;
 15.10; 19.7; 21.5; 24.4; 27.1, 2, 3; 38.7, 8; 45.1 (2); 45.3(1),
 4 (1); 51.1; 53.1, 2; 59.8, 9, 11; 86.8; 87.6; 89.5; 90.2; 93.1
 (1,2), 4 (1,2); 94.1, 7,; 95.1, 2, 3, 4, 7; 96.3, 4, 5, 6; 97.10;
 99.2, 3, 7 (1,2); 100.2, 3, 4, 5; 102.1; VIII. 1.1; 5.4; 6.1;
 7.8; 17.10; 26.21, 24, 25; 42 (2), 3; 43.9; 44.12, 16, 21; 45.1;
 48.4, 15; 67.1, 10; 72.7; 8, 13, 16, ~~16~~ 74.4 (1,2); 81.1, 6, 7;
 100.10, 11; 101.1, 2, 5; 102.1, 6; IX. 8.4; 15.7, 8; 17.4 (42);
 33.1, 2; 64.15; 66.19, 21; 67.14, 15, 23; 96.6, 11; 107.21;
 X. 4.7; 7.1; 8.6 (1); 14.1, 4, 5, 7, 8, 10, 11; 15.1(1), 2, 3,
 4, 5, 31.1; 35.1; 37.10 (1); 50.4 (1,2); 53.2, 4 (1,2), 6 (1);
 55.5 (1); 56.1; 63.13; 67.3, 71.1, 3, 4; 72.5; 82.2, 3; 85.19,
 24; 97.1, 10; 104.2, 3, 4; 121.1, 3; 131.4, 5; 149.1; 152.4;
 166.5; 170.1; 177.2; 179.1, 2, 3; 180.1, 2.

Chapter V

Miscellaneous -- Viniyoga

Maṇḍala I

5. 44-10. (D. Indra, 1. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. SS (IX.16.2) prescribes these seven ṛcs as the entrance of the śastra (ukthayukha) of the Maṭrāvaruṇa at the last round of the Atirātra.

B.C. KB (XVII.9) states -- 'Gāyatrīyanyukthamukhani Śamsauti'.

AB (XVI.5) states that the Atirātra is for Indra; hence everything in it is connected with Indra. As these seven verses have Indra for their deity and Gāyatrī for their metre, they are appropriately prescribed in the Atirātra as ukthayukhas and the viniyoga is based on līṅgapramāṇa.

6. 4-10. (D. Indra-Maruts, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. SS (IX.17.2) prescribes these seven ṛcs as the entrance of the śastra of the Brāhmaṇācchamsin at the last round of the Atirātra.

B.C. Same as under 5.4-10 above.

7. 4-10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. SS (IX.10.2) cites these seven ṛcs as the entrance of the śastra of the Acchāvaka at the first round in the Atirātra.

B.C. Same as under 5. 4-10 above.

9. 4-10. (D. Indra, M. Gāyatrī, R. Madhucchandas Vaiśvāmitra)

(1) A. SS (IX.14.2) prescribes these seven ṛcs as the entrance of the śastra of the Acchāvaka at the second round in the Atirātra.

B.C. Same as under 5. 4-10 above.

10. 4-12. (D. Indra, 11. Anuṣṭubh, R. Madhucchandas Vaisvāmītra)

(1) A. ^{SS} (XVIII.18.2) prescribes these nine ṛcs in the Anuṣṭubh-part of the Niskevalya-sastra in the Mahāvratā.

B.C. The vinīyoga is based on lingapramāṇa.

20. 7-8. (D. The Rbhus, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ^{AS} (VIII.11.3) and ^{SS} (X.11.8) prescribe these two ṛcs in ~~that~~ that portion of the Vaisvadeva-sastra on the third chandoma day which is addressed to the Rbhus.

B.C. AB (XXIV.2) and KB (XXVI.17) cite the ṛcs for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) finds the symbol of the ninth day in the word 'tri' occurring in ṛc 7, while KB (loc. cit.) holds the repetition in the 7 words 'ekam ekam' (ṛc 7) as the symbol of the ninth day.

It is to be noted that these two verses form a part of the trca employed in the context. The third ṛc is according to both AB and KB VIII. 93.34.

22. 1-4. (D. The Asvins, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ^{AS} (IV.15.2) and ^{SS} (VI.6.2) cite these four ṛcs in the Prāteranuvāka.

B.C. Same as under 1.1. (1), Ch. II.

22. 5-8. (D. Savitr, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. ^{AS} (VIII.10.2) and ^{SS} (X.10.7) prescribe these four ṛcs to Savitr in the Vaisvadeva-sastra on the second chandoma day.

B.C. AB (XXIII.4)* and KB (XXIII.13) (XXVI.13) prescribe these ṛcs in the above context. The vinīyoga is based on Śrutipramāṇa.

*Keith, Rigveda Brahmanas, 'the golden-handed to aid' is (the triplet) to Savitr (under AB XXIII.4), but 'The golden-handed for aid' is (the hymn) to Savitr (under KB XXVI.13). AB (VIII.10.2) is clear 'hiranyapāṇimutaya iti Cetasrah'. So we have to take the four ṛcs in AB also.

C. AB (loc. cit.) holds the rcs appropriate, for they ^{are} ~~are~~ urdhvavat, while according to IB (loc. cit.) the rcs are appropriate to the context, for they contain the symbol of the eighth day in the words 'apāṁ napātām avase' (rc 6) indicating the idea of begun' (abhyārabdhavat).

22. 16-21. (D. Viṣṇu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. AS (VI.7.2) and (XIII.7.5) prescribe these six rcs in the śastra which is to be recited when Soma is left over (Somātireke) from the morning-pressing.

B.C. The vinīyoga is based on līṅgapramāṇa. Viṣṇu, being identified with the sacrifice, is the rightful ^{re} ~~re~~ replent of the extra Soma.

23. 2-3. (D. Indra-Vāyu, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. AS (VII.6.2) and SS (X.35) cite these two rcs in the Aindra-vāyava-trc in the Praūga-śastra on the second day of the Dasarātra.

B.C. AB (XX.3) and KB (XXII.2) cite II.41 for the Praūga in the context. This hymn has only one rc to Indra-Vāyu. To make up the ~~the~~ deficiency, these two rcs are added. This addition, however, is not indicated by AB or KB. The vinīyoga is, therefore, based on līṅgapramāṇa.

27. 1-10. (D. Agni, M. Gāyatrī, R. Sumahsepa Vaiśvāmitra)

(1) A. SS (VI.4.1) prescribes these two verses of the hymn in the Agni-section of Gāyatrī-part of the Prātaranuvāka in the Agnistoma. The ~~hymn~~ hymn has in all 13 verses. The last three rcs of the hymn are addressed to the Gods.

B.C. See under 1.1 (1), Ch. II.

27. 1-12- (D. Agni, M. Gāyatrī, R. Sumahsepa Vaiśvāmitra)

(1) A. AS (IV.13.7) prescribes these 12 verses in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma, leaving the last

verse of the hymn which is addressed to the Viśvedevas and has tristubh for its metre. ^{//} SS (VI.4.1) prescribes only the first ten verses in the context.

B.C. Same as under 1.1 (1) Ch. II.

36. 1-2. (D. Agni, M. Anuṣṭup (1), Pañkti (2), R. Haranyastūpa Āṅgīrasa)

(1) A. ^{//} SS (XIV.5.3.5) cites these two rcs in the Marutvatiya-sastra of the Agnistut-ekāha, ~~on the~~

B.C. The vinīyoga is based on lingapramāṇa. The Maruts are ^{referred} refers to together with Agni and therefore the rcs suit the context.

36. 15-16. (D. Agni, M. Brhatī, R. Kaṇva Ghaura)

(1) A. ^{//} SS (XIV.54.1) cites this pragātha as the anurūpa in the Niṣkevalya sastra at the midday-pressing of the Agnistut ekāha.

B.C. The vinīyoga is based on lingapramāṇa. It agrees with its stotriya VIII.60.9.10 in metre, deity etc.

40. 1-2. (D. Brahmanaspati, M. Brhatī, R. Kaṇva Ghaura)

(1) A. ^{//} AS (VII.3.1) and ^{//} SS (X.3.7) prescribe the Pragātha in the Marutvatiya-sastra on the Caturvīpśa day and the second day of the Dasarātra respectively.

B.C. AB (XX.3) and KB (XX.3) cite the ~~rc~~ pragātha in the context of the second day. The vinīyoga is based on Śrutipramāṇa.

(2) A. ^{//} SS (IV.16.7) prescribes the Pragātha to be recited by the Hotṛ in the funeral rites of an Āhitāgni, when all the participants get up from the ox-hide.

B.C. The vinīyoga is based on lingapramāṇa. The rcs refer to the act of getting up in the words 'uttistha Brahmanaspate' (rc 1).

(3) A. $\overline{A\bar{A}}$ (1.2.1.5) prescribes the pragātha in the Marutvatīya śastra in the Mahāvratā.

40. 3-4. (D. Brahmanāspati, L. Trīṣṭubh (3), Pañkti (4), Kaṇva Ghaura)

(1) A. $\overline{A\bar{S}}$ (VII.3.1) and $\overline{S\bar{S}}$ (X.4.7) prescribe the Pragātha in the Marutvatīya-śastra on the Caturvīṃśa day and on the third day of the Ṣaḍahas respectively.

B.C. AB (XXI.4, XXIII.1) cites it in the same śastra on the fourth ~~day~~ and the seventh days of the Prsthya ṣaḍaha and KB (XX.4) cites it in the same śastra on the third day of the Abniplava ṣaḍaha. The vinīyoga is based on Śrutipramāṇa and the pragātha suits the context for it is ~~add~~ addressed to Brahmanāspati, the deity of the Mantras.

(2) $\overline{A\bar{A}}$ (I.2.1.4) cites the pragātha in the Marutvatīya śastra in the Mahāvratā.

40. 5-6. (D. Brahmanāspati, M. Br̥hatī (5), Pañkti (6), R. Kaṇva Gnama)

(1) A. $\overline{A\bar{S}}$ (V.14.6) and $\overline{S\bar{S}}$ (VII.19.11) prescribe the pragātha in the Marutvatīya-śastra in the Agnistoma.

B.C. AB (XII.6), dealing with the context does not specify the Pragātha, but KB (XV.2) cites this pragātha in the context. The ~~vini~~ vinīyoga is based on Śrutipramāṇa.

(2) $\overline{A\bar{A}}$ (I.2.1.6) cites the pragātha in the Marutvatīya śastra in the Mahāvratā.

44. 1-2. (D. Agni, M. Br̥hatī, R. Praskanva Kaṇva)

(1) A. $\overline{A\bar{S}}$ (IX.9.9) and $\overline{S\bar{S}}$ (XV.3.3.) prescribe the pragātha as the anurūpa in the Agnimāruta-śastra in the Vājapeya.

B.C. The vinīyoga is based on līṅgapramāṇa. The pr̥gātha, agrees with its stotriya VI.48.9-10 in deity etc.

(2) A. AS (VI.8.8) prescribes the Pr̥gātha in the ~~tarīṅgasastra~~, of the Maitrāvaruṇa at the midday-presseing, in the Agnistut ekaha.

B.C. The vinīyoga is based on līṅgapramāṇa.

44. 1-2. (D. Agni, M. Br̥hatī, R. Praskanyā Kāṇva)

(1) A. SS (VI.4.7) prescribes these 12 res leaving the last two of the hymn in the Br̥hatī-part of the Agni-section of the Prātaranuṇvaka in the Agnistoma. It is to be noted that in re 13 Mitra and Aryaman and in re 14 the Maruts are invoked.

B.C. See under 1.1 (1), Ch. II.

45. 1-9. (D. Agni, M. Anuṣṭubh, R. Praskanyā Kāṇva)

(1) A. SS (X.4.3) prescribes these ^{nine} 9 res, leaving the last 10th of the hymn as the Ājya sastra on the third day of the Daśarātra.

B.C. KB (XXII.3) cites the res in the above context. The vinīyoga is based on Śrutipramāṇa.

46. 1-9. (D. The Asvins, M. Gayatrī, R. Praskanyā Kāṇva)

(1) A. SS (IV.8.13) prescribes these nine res out of the total 15 res of the hymn, as the ukthamukha in the extra uktha-sastra of the Hotṛ in the Āptoryama.

B.C. The vinīyoga is based on līṅgapramāṇa.

47. 1,3,5. (D. The Asvins, M. Br̥hatī, R. Praskanyā Kāṇva)

(1) A. SS (VI.6.8) prescribes these three res in that part of the Prātaranuṇvaka in the Agnistoma, which is addressed to the Asvins in the Br̥hatī

metre. It is to be noted that $\bar{A}\bar{S}$ (IV.15.2) prescribes the full hymn in this context.

B.C. See under 1.1 (1), Ch. II.

50. 1-9. (D. Sūrya, M. Gāyatrī, R. Praskarva Kāṇva)

(1) A. $\bar{A}\bar{S}$ (VI.5.18) and $\bar{S}\bar{S}$ (IX.20.21) cite these 9 ṛcs out of a total of 13 in the hymn, in that part of the Asvina sāstra in the Atirātra which is addressed to Sūrya.

B.C. AB (XVII.3) dealing with the context, does not mention that only 9 ṛcs are to be recited, but simply states that the hymn (I.50) should follow X.158 in the sāstra. The vinīyoga is based on Śrutipramāṇa.

58. 1-5. (D. Agni, M. Jagatī, R. Nodhā Gautama)

(1) A. $\bar{A}\bar{S}$ (IV.13.7) prescribes these five ṛcs of the hymn, having 9 ṛcs in all ~~in~~ in that part of the Prātaranvāka in the Agnistoma which is addressed to Agni in Jagatī. The metre of the remaining 4 ṛcs of the sūkta is Tristubh.

B.C. See under 1.1 (1), Ch. II.

84. 1-6. (D. Indra, M. Anuṣṭubh, R. Gotama Rāhūgana)

(1) A.B.C. $\bar{S}\bar{S}$ (XVIII.18.4) prescribes these six ṛcs in the Anuṣṭubh-part of the Niskevalya-sāstra, in the Mahāvṛata.

91. 9-12. (D. Soma, M. Gāyatrī, R. Gotama Rāhūgana)

(1) A. $\bar{S}\bar{S}$ (V.6.3) prescribes these four verses to be recited while the Soma is being brought to the altar.

B.C. KB (VII.10) cites these four verses in the above context. The vinīyoga is based on Śrutipramāṇa. It is to be noted that $\bar{A}\bar{S}$ (IV.4.4) and AB (III.2) prescribes only three verses (9-11) in this context.

92. 1-4. (D. Uṣas, M? Jagatī, R. Gotama Rāhūgana)

(1) A. AS (IV.14.2) and SS (VI.5.12) prescribe these four verses in the Jagatī-part of the uṣas-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1.1 (1), Ch. II

92. 5-12. (D. Uṣas, M. Tristubh, R. Gotama Rāhūgana)

(1) A. AS (IV.14.2) prescribes these eight verses in the Tristubh part of the uṣas section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under 1.1 (1), Ch. II.

102. 1-10. (D. Indra, M. Jagatī, R. Jagatī, R. Kutsa Āngirasa)

(1) A. SS (IX.17.3) prescribes these ten verses (leaving the last verse of the Sūkta, which is in Tristubh) in the śastra of the Brāhmaṇa hamāin at the last round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa and the ṛcs are appropriate to the context, for the śastrā of the Atirātra are destined for Indra and the Jagatī is the metre of the last round, for it corresponds to the third-pressing of the day-rite.

120. 1-9. (D. The Āsvins, M. Gāyatrī (1), Kakubh (2), Virāj (3), Nastarūpī (4), Tamāsirā (5), usnih (6), Vistāra-Bṛhatī (7), Kṛti (8), Virāj (9), R. Kakṣivant Dairghatameṣa)

(1) A. AS (IV.6.3) and SS (V.9.20) prescribe these nine ṛcs out of the total 12 verses of the Sūkta in praising the gharma in the Pravargyeṣṭi.

B.C. AB (IV.4) and KB (VIII.5) cite these verses in the above context. The vinīyoga is based on Śruti-pramāṇa.

(2) A. ^{//}SS (IX.20.12) prescribes these nine verses to be inserted ~~for~~ just after RV 1.116 in the Āsvina-sastra in the Atirātra.

B.C. The vinīyoga is based on līṅapramāṇa.

140.1-7. (D. Agni, M. Jagatī, R. Dirghatamas Aucathya)

(1) A. ^{//}SS (VI.4.11) employs these seven res out of the total of thirteen in the hymn in the Jagatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under 1.1 (1), Ch. II.

161. 1-3. (D. The Rbhus , M. Jagatī, R. Dirghatamas Aucathya)

(1) A. [/]AS (VIII.8.8) employs these 13 res (leaving the last re of the sūkta which is in Tristubh) in the Vaiśvadeva-sastra on the sixth day of the Dasarātra.

B.C. AB (XXII.8) cites the hymn I. 161 in the above context and does not mention the omission of the last verse. The vinīyoga of the thirteen verses, however, is based on Śrutipramāṇa. As seems to have left out, the last verses for it is in a different metre and instead of referring to the Rbhus refers to the Maruts, Agni, Vāta and Varuna.

165. 1-11. (D. Asva, M. Tristubh, R. Dirghatamas Aucathya)

(1) A. [/]AS (X.8.5) and ^{//}SS (XVI.3.20) prescribes these eleven res to be recited in praise of the sacrificial Horse on the second day of the Asvamedha.

B.C. The eleven res are in praise of the Horse and are therefore appropriate to the context. The vinīyoga is based on līṅapramāṇa. The hymn 165 has in all 13 res.

163. 12-13. (D. Asva, M. Tristubh, R. Dīrghatama Aucattya)

(1) A. ¹AS (X.8.7) and ¹¹SS (XVI.3.23) insert these two ṛcs in the Adhrigu-praiṣa after the Sūkta 1.162, in the upākaraṇa of the Horse on the second day of the Asvamedha.

B.C. The vinīyoga is based on lingapramāṇa. The ṛcs refer to the horse approaching the Gods and are therefore, appropriate to the context.

185. 2-7. (D. The Heaven and Earth, M. Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ¹¹SS (VI.11.7) prescribes the first three of these six verses as the anuvākyās and the next three as the yājyās for the offerings of omentum puroḍāśa and parts of the animal respectively in the Animal-sacrifice to Dyāvāpṛthivī.

B.C. The vinīyoga is based on lingapramāṇa.

185. 10-11. (D. The Heaven and Earth, M. Tristubh, R. Agastya Maitrāvaruṇi)

(1) A. ¹AS (III.8.1) prescribes these two ṛcs as the anuvākyās of the offering of puroḍāśa and the parts of the animal in the Animal-sacrifice to Dyāvāpṛthivī.

B.C. The vinīyoga is based on lingapramāṇa.

Maṇḍala II

1. 13.16. (D. Agni, M. Jagatī, R. Gṛtsamada Samaka)

(1) A. ¹¹SS (XIV.56.9) prescribes these four ṛcs in the Agnistut Ekāha to replace the hymn to Dyāvāpṛthivī of the normal Ekāha Samayāga in the Vaiśvadeva-sastra.

B. The Agnistut Ekāha is mentioned only by PB (XVII.6), which can be said to be the Śrūta basis for the performance of this Ekāha. But the above prescription of SS can only be taken as based on Samākhyā-pramāṇa. The name Agnistut suggests that everything in it is in praise of Agni. The res have the symbol of Agni and therefore the vinīyoga is further based on lingapramāṇa.

C. Besides Agni, the res also refer to Dyāvāprāthivī and are therefore appropriate to the context.

8. 1-5. (D. Agni, M. Gāyatrī, R. Gṛtsamada Śaunaka)

(1) A. AS (IV.13.7) prescribes these five verses in the Gāyatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma. ^{based on lingam} The vinīyoga ^{is} has in all six verses. The last verse is left out because of its being in Anuṣṭubh.

B.C. Same as under I.1 (1), Ch. II.

9. 1-2. (D. Agni, M. Triṣṭubh, R. Gṛtsamada Śaunaka)

(1) A. AS (II.17.10) and SS (III.14.12) prescribe these two verses to be recited during the Agni-pranayana (bringing forward of fire) in the Varunapraghāsaparvan.

B. AB (V.2) and KB (IX.2) prescribe the res to be recited while Agni is being brought forward in the Agnistoma. Thus the application of the res in bringing forward the fire is based on Śrutipramāṇa.

C. Agni is lauded as the Hotr and the messenger (Dūta) in these res and is invoked to take seat in the sacrifice. Hence the res are appropriate to the context.

41. 1-2. (D. Vāyu, M. Gāyatrī, R. Gṛtsamada Sāunaka)

(1) A. AS (VII.6.2) and SS (X.3.5) cite these two verses as the first two in the trāca addressed to Vayu in the Praūga-sastra on the second day of the Dasaratra.

B.C. AB (XX.3) prescribes the full sukta in the Praūga-sastra and this is the Srautapramāṇa for this vinīyoga, though the AS and SS add one more rc from I.23 to complete the trāca.

Mandala III

1. 1-14. (D. Agni, M. Tristubh, R. Viśvāmītra Gāthina)

(1) A. AS (XIV.51.9) prescribes these 14 verses out of the total 23 of the hymn in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistut Ekāha. These verses replace the hymn X.30 of the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa.

9. 1-8. (D. Agni, M. Bṛhatī, R. Viśvāmītra Gāthina)

(1) A. SS (VI.4.7) prescribes these eight verses out of the total nine in the hymn in the Bṛhatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma. It is to be noted that the ninth verse is left out, ^{as} it is in a different metre, Tristubh.

B.C. See under I. 1 (1), Ch. II

18. 1-2. (D. Agni, M. Tristubh, R. Kṛta Viśvāmītra)

(1) A. AS (IV.6.5) and SS (V.9. 10) prescribe the verses to be recited while the coals are being brought near the Mahāvīra vessel at the Prāvaragṛhī in the Agnistoma.

B. AB (IV.1) and KB (VIII.4) cite the verses in the context.
The viniyoga is thus based on Śrutipramāṇa.

C. The verses invoke Agni to ~~burn~~ burn the foes and hence are appropriate to ward off demons from the vessel.

24. 2-5. (D. Agni, M. Gayatrī, R. Viśvāmitra Gāthina)

(1) A. ^{AS} (IV.13.7) prescribes these 4 ~~verses~~ out of the total 5 of the hymn in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma. The first verse of the hymn is left out for it is in ~~Anustubh~~.
Anustubh.

B.C. Same as under I.1 (1), Ch. II

27. 5-6. (D. Agni, M. Gayatrī, R. Viśvāmitra Gāthina)

(1) A. ^{AS} (II.1.26) and ^{SS} (I.4.11) prescribe these two verses as inserted ones (dhāryas) in the Samidhenis ^{is} if their number ~~is~~ to be made upto Seventeen.

B. TB (III.6.1.3) cites the verses as dhāryas in the ~~Samidhenis~~
Samidhenis. The viniyoga is thus based on Śrutipramāṇa.

C. The verses, being in praise of Agni, ~~is~~ suit the context.

27. 5-10. (D. Agni, M. Gayatrī, R. Viśvāmitra Gāthina)

(1) A. ^{AS} (VIII.6.3) cites these six verses as dhāryas in the Samidhenis on the Viśuvant day. The number of Samidhenis on this occasion is twenty one.

B.C. According to AB (XVIII.4) Ekaviprasametad ahar upayanti
visuvantam and hence the number of the Samidhenis is also twenty one. These verses contain the symbol of the ^{Agni} Samidhyamāna. Agni (Samidhyamāna ^{Adhvare} gāth pāvaka īdya) and therefore the viniyoga is based on lingapramāṇa.

37. 1-10. (D. Indra, M. Gayatrī, R. Visvāmitra Gāthina)

(1) A. \overline{AS} (VI.4.10) and \overline{SS} (IX.9.4) prescribe these ten verses out of the total eleven of the hymn in the śastra of the Brahmanācchāsin at the first round in the Atiratra. The last verse of the hymn is left out because it is in Anuṣṭubh.

B.C. The first round of the Atiratra is the counter-part of the morning-pressing for which AB (XXVIII.1) lays down that verses in Gayatrī addressed to Indra ~~be~~ he recited. These being verses addressed to Indra, the vinīyoga is based on lingapramāṇa.

60. 1-4. (D. The Rbhus, M. Jagatī, R. Visvāmitra Gāthina)

(1) A. \overline{AS} (VII.5.23) prescribe these four ~~res~~ out of the total seven of the hymn in the Vaiśvadeva-śastra on the first day of the Sadahas.

B.C. AB (XX.2) cites the full hymn in the context. The \overline{AS} seems to have retained only the first four ~~res~~ as in the remaining ~~res~~ Indra Rbhusant is lauded and not the Rbhus above.

The vinīyoga is based on Śrutipramāṇa.

Maṇḍala IV

1. 4-20. (D. Agni, M. Tristubh, R. Vamadeva Gāthina)

(1) A. \overline{AS} (IV.13.7) prescribes these seventeen verses out of the total 20 of the hymn in the Tristubh-part of the Agni-section of the Prātara-nuvāka in the Agnistoma.

B.C. See under I.1 (1), Ch. II. The first three verses of the hymn are left out for they are not in the Tristubh metre.

4. 1-5. (D. Agni, M. Tristubh, R. Vāmadeva Gautama)

(1) A. AS (IV.6.3) and SS (V.9.11) include these five of the ṛcs in the pūrvapatāla ^{in the} pravargyābhishṭava.

B. AB (IV.2) and KB (VIII.4) cite the ṛcs in the above context. The vinīyoga is based on Śrutipramāṇa.

C. The ṛcs invoke Agni for killing the rākṣasa, and thus are appropriate ^{to} in the context.

7. 2-6. (D. Agni, M. Anuṣṭubh, R. Vāmadeva Gautama)

(1) A. AS (IV.13.7) and SS (VI.4.5) prescribe these five ṛcs in the Anuṣṭubh-part of the Agni-section of the Prātaranvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II

7. 7-11. (D. Agni, M. Tristubh, R. Vāmadeva Gautama)

(1) A. AS (IV.13.7) and SS (VI.4.5) prescribe the five ṛcs in the Tristubh-part of the Agni-section of the Prātaranvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II

37. 1-4. (D. The Bhṛgu, M. Tristubh, R. Vāmadeva Gautama)

(1) A. AS (VIII.8.8) prescribes these 4 ṛcs in the Vaiśvadeva śastra on the sixth day of the Vyūḍha type of the Dasaratra. It is to be noted that the remaining four ṛcs of the hymn are in Anuṣṭubh.

B. AB (XXII.8) cite the ṛcs in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. The ṛcs are appropriate for they contain the word 'tri' which according to AB, is a symbol of the sixth day.

56. 1-4. (D. The Heaven and Earth, M. Tristubh R. Vāśadeva Gautama)

(1) A. ^{AS} (VIII.8.6) and ^{SS} (X.6.18) prescribe these four verses in the Vaiśvadeva śastra on the fifth day of the Dasarātra.

B. AB (XXII.5) and KB (XXIII.5), quoting the Pratikā of the hymn state 'iti dyāvāprthivyaṃ' which may mean the whole hymn. The remaining three verses of the hymn being in Gayatrī, are left out. The vinīyoga rests on Śrutipramāṇa.

C. AB and KB (loc. cit.) take ' ukṣā ' (ṛc 1) as the symbol of the fifth day.

Maṇḍala V

7. 1-9. (D. Agni, M. Anuṣṭubh, R. Iśa Ātreya)

(1) A. ^{AS} (V.13.7) prescribes these nine-ṛcs, leaving the last one of the sukta which is in Pañkti, in the Anuṣṭubh part of the Agni-section of the Prātaranvāka, in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

(2) A. ^{SS} (XI.9.1) prescribes the 9 ṛcs of the hymn for the Ājya śastra on the sixth day of the Abhiplava saṁjāna.

B. KB (XII.4) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the word 'Sakhāyah', occurring in the very beginning of the first ṛc is symbol of Sarva (all), which is a symbol of the sixth day.

16. 1-4 (D. Agni, M. Anuṣṭubh, R. Puru (16, 17) and Dvita Mṛktavāha
 17. 1-4
 18. 1-4. (18) Ātreya.)

(1) A. ¹AS (IV.13.7) prescribes these four verses of each of the three hymns, leaving out the last verse in each hymn which is in pañkti, in the Anuṣṭubh part of the Agni-section of the Prātaramvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

28. 5-6. (D. Agni, M. Gāyatrī, R. Viśvavāra Ātreya)

(1) A. ¹AS (I.2.7) and ²SS (I.4.13) prescribe these two verses as the last two of the Sāmidhenī ṛcs in the Darśapūrṇamāseṣṭī.

B. ¹SB (I.4.139) cites the ṛcs in the above context. The vinīyoga is thus based on Śruti-pramāṇa.

C. R. 5 invokes Agni, the enkindled (samidhā) and R. 6 ex exhorts to adore and revere Agni. The two ṛcs are thus appropriate to the context.

50. 1-11. (D. Indra, M. Tristubh, R. Bahru Ātreya)

(1) A. ¹SS (X.10.5) prescribes these verses leaving out the remaining four verses of the hymn for they are addressed to Agni, in the Marutvatiya śastra on the eighth day of the Dasarātra.

B. KB (XXVI.12) prescribes the hymn for the same purpose on second chandama day. Thus the vinīyoga is based on Śruti-pramāṇa. ²SS has made an improvement upon KB by leaving out the four last verses of the hymn which are not addressed to Indra.

C. According to KB (loc. cit.) the word 'rāyā' occurs in the hymn (ṛc 1) which is a symbol of the day. The Maruts are referred to as praising Indra and offering ^αsome libations to him, (ṛc 6). The ṛcs are, therefore, appropriate to the śastra.

(2) A. SS (XI.8.4) prescribes the 11 verses of the hymn in the Marutvatīya sastra on the fifth day of the Abhiplava śadhā.

B. KB (XXI.3) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. Same as under (1) above.

(3) A. SS (XI.11.9) prescribes the 11 verses of the hymn in the Marutvatīya sastra on the first Svarasāman day.

B. KB (XXIV.5) cites the hymn in the above context. The vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) states that the hymn contains the word 'Kah' which indicates Prajāpati and the Svarasāman are for Prajāpati; the hymn is ~~the~~ therefore, appropriate in the context.

34. 1-8. (D. Indra, M. Jagatī, R. Samvarana Prājāpatya)

(1) A. SS (IX.14.5) prescribes these eight ṛcs, omitting the last ninth verse of the hymn, which is in Tristubh, in the sastra of the Aśhāvaka at the second round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa. The sastras in the Atirātra are for Indra and therefore the ṛcs are appropriate to the context.

35. 1-7. (D. Indra, M. Anuṣṭubh, R. Prabhūvanu Āngirasa)

(1) A. SS (XI.11.12) prescribes these seven verses, omitting the last eighth verse of the hymn which is in Pankti, in the Niṣkevalya-sastra on the first Svarasāman day.

B. KB (XXIV.6) cites the verses in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the group of verses is appropriate to the context, for it contains the word 'ā' in 'ā bhara' (ṛc 1).

44. 1-13. (D. The Viśvedevas, M. Jagatī, R. Avatsāra Kāśyapa)

(1) A. ¹AS (IX.9.13) and ¹¹SS (XV.3.10) prescribe these thirteen verses, omitting the remaining last two of the hymn which are in Tristubh, in the extra uktha śastra in the Vājapeya.

B.C. The viniyoga is based on lingapramāṇa.

Mandala VI

2. 1-9. (D. Agni, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ¹¹SS (VI.4.3) prescribes these nine ṛcs out of the total 11 of the hymn, in the Anuṣṭubh-part of the agni-section of the Prātaramvāka in the Agnistoma. The last verse is omitted, for it is in Śakvarī, but why ṛc 10 which is in Anuṣṭubh, is excluded is not clear.

B.C. See I.1 (1), Ch. II

2. 1-10. (D. Agni, M. Anuṣṭubh, R. Bharadvāja Bārhaspatya)

(1) A. ¹¹SS (X.5.3, XI.15.18 and XI.15.3) prescribe these ten ṛcs leaving the last ṛc of the hymn, for the Ājya śastra on the second day of the Deśarātra of the Samūha type on the Viśuvant day and in the Viśvajit (if the Brhat is taken for its Prātha Stotra) respectively.

B. KB (XL.5, XLII.2 and XLV.3) cite the hymn (there is no mention of omitting the last verse) on the second day of the Abhiplava Śadaha, on the second day of the Prāthya Śadaha and on the Viśuvant day. Thus the viniyoga is based on Śruti.

C. KB (loc. cit.) states that the second day should have Amustubh for its metre; therefore this hymn suits the second day.

15. 1-9. (D. Agni, M. Jagatī (1,2,4,5, 7-9) śakvarī (3) Atiskavarī (6),

(R. Bhāradvāja Bārhaspatya or Vītihavya Āngirāsā)

(1) A. ¹AS (IV.13.7) prescribes these nine ṛcs in the Jagatī-part of the Agni-section of the Prātaramuṣaka in the Agnistoma.

B.C. See under I.1 (1), Ch. II

(2) A. ¹AS (VII.12.6) and ²SS (I.6.2) prescribe these 9 yrs for the Ajya sastra on the fifth day of the Dasaratra.

B. AB (XXII.1) and EB (XXIII.1) cite the hymn in the above context. The viniyoga is based on ¹Śrutipramāṇa.

C. According AB and KB (loc. cit.) the hymn is appropriate, for it is in Jagatī and has an addition (res 3 and 6 being in Sakvari), which is the symbols of the fifth day.

15. 1-4. (D. Agni, M. Jagatī (1,2,4,5, 7-9) sakvī^{ar} (5) Atiskavariⁿ (6),

R. Bharadvāja Bārhaspatya or Vīṭihavya Āngiras)

(1) A. 23⁴ (IV.57.9) prescribes these four res in the Agnistut Ekāha to replace the verses ~~Indraśasanaśasanaśasanaśasana~~ addressed to the wives of the Gods and to Raka in Vaisvadeva-sastra of the normal Ekāha.

B.C. The viniyoga is based on līṅapremāṇa.

15. 10-15. (D. Agai, M. Tristubh (10-14), Śakvarī (15), R. Bharedvāja
Bārhaṇspatya)

(1) A. ¹AS (IV.13.7) prescribes these six res in the Tristubh-part of the Agni-section of the Prātarasuvāka in the Agnistoma.

* Re 5 mentions both -- 'Vilihavyāya sapratho Bharsdvājāya sapratha'.

B.C. See under I.1 (1), Ch. II.

16. 1-45. (D. Agni, M. Gayatrī (1-26, 28-45), Anuṣṭubh (27), R. Bharadvāja Bārhaspatya)

(1) A. AS (IV.13.7) prescribes these 45 ṛcs, out of the total 48 ṛcs of the hymn, in the Gayatrī-part of the Agni-section of the Prātara-nuvāka in the Agniṣṭoma. The remaining three ṛcs are excluded because they are in a different metre (Tristubh (46), Anuṣṭubh (47.48)). SS (VI.4.1) prescribes only the first 26 ṛcs in the context.

B.C. See under I.1 (1), Ch. II.

46. 1-2. (D. Indra, M. Brhatī, R. Sāyū Bārhaspatya)

(1) A. AS (V.15.3) and SS (VII.20.4) prescribe this Pragātha as the stotriya in the Niṣkevalya-sastra, in case it runs paralld to the Brhat-prātha, in the Agniṣṭoma.

B. PB (XI.9.1) prescribes the corresponding ṛcs of SV for the stotre in the context. The vinīyoga is thus based on Śrutipramāṇa.

C. The ṛcs extol the deeds of Indra and are therefore, appropriate to the context.

45. 5-6. (D. Indra, M. Brhatī, R. Sāyū Bārhaspatya)

(1) A. AS (VII.4.5) and SS (XII.9.16) prescribe the Pragātha as the optional anurūpa for the Brāhmaṇāśchamin at the midday-pressing on the Caturvīṃśa day and on the Vigraha day respectively.

B.C. The vinīyoga is based on Līṅgapramāṇa.

46. 9-10. (D. Indra, M. Brhatī, R. Sāyū Bārhaspatya)

(1) A. AS (VII.3.19) and SS (I.4.10) designate prescribe this Pragātha in the Niṣkevalya sastra on the Caturvīṃśa-day and on the third day of the Dātara respectively.

B.C. AB (XXI.1 and XXIV.1) cites the Pragātha as Sāmpragātha in the Nis̐kevalya-sāstra on the third-day of the Pr̥sthya-saḍaha and the ~~xx~~ ninth day of the Dasarātra. AB (XXII.4) cites it for the same purpose on the third day of the Pr̥sthya saḍaha. The vinīyoga is based on Śrutipramāṇa.
47. 1-4. (D. Soma (with Indra), M. Triṣṭubh, R. Garga Bhāradvāja)

(1) A. AS (V.20.6) prescribes these four verses in the ~~Agast~~ Āgnimāruta-sāstra in the Agnistoma. SS (VIII.6.14) prescribes only the first three ṛcs (see tr̥ca vinīyoga).

B. AB (XIII.14) cites the ṛcs (without specifying their number and mentioning only ṛc 1 by pratīka) in the above context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) , justifying the inclusion of the ṛcs in the sāstra, remarks ' aindir̥ anupāṇīyāḥ saṁsaty etābhir vā indras tritīyasavanam anvapibāt tadānupāṇīyānam anupāṇīyatvam. '

48. 1-2. (D. Agni, M. Bṛhatī, R. Saṁy Bārhaspatya)

(1) A. AS (V.20.6) and SS (VII.25.10) prescribes the Pr̥gātha as the Stotriya in the Āgnimāruta-sāstra. The pr̥gātha is designated as yajñāyajñāya.

B. AB (XIII.11) cites the pr̥gātha in the above context. The vinīyoga is thus based on Śrutipramāṇa.

C. AB (loc. cit.) states, that by reciting the yoni of the stotra in the middle of the sāstra, the word is placed in the middle, which is appropriate.

Mandala VII

1. 21-25. (D. Agni, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ¹AS (IV.13.7) includes these five res in the Tristubh-part of the Agni-section of the Pitaranuvāka in the Agnistoma.

B.C. See under I.1 (1) Ch. II.

16. 1-2. (D. Agni, M. Brhatī, R. Vasistha Maitravaruni)

(1) A. ¹SS (XIV.54.3) prescribes this Prgatha in the Niskevalya-sastra in the Agnistut Ekāha.

B.C. The viniyoga is based on lingapramāṇa.

16. 11-12. (D. Agni, M. Brhatī, R. Vasistha Maitravaruni)

(1) A. ¹AS (V.20.6) and ¹SS (VIII.6.5) prescribes the Prgatha as the anurūpa in the Āgnimāruta-sastra in the Agnistoma.

B.C.* AB (XIII.11) cites the prgātha for the same purpose. The viniyoga is based on Śrutipramāṇa. It agrees with its stotriya- VI.48. 1-2 metre etc.

18. 1-21. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. ¹SS (XII.3.21) prescribes these 21 verses, out of the total 25 (the last four verses 22-25 refer to Sudās Paijavanī) of the hymn to be inserted in the sastra of the Maitravaruna before the concluding part of his sastra at the midday-pressing on the three chandama days.

B.C. The viniyoga is based on lingapramāṇa and the res are appropriate to the context, because the sastras of the midday-pressing are for Indra.

18. 1-15. (D. Indra, M. Tristubh, R. Vasistha Maitravaruni)

(1) A. AA (V.2.2.3) prescribes the fifteen verses in the Niskevalya-sastra in the Mahavrata.

32. 1-2. (D. Indra, M. Brhatī, R. Vasistha Maitravaruni)

(1) A. AS (VII.3.19) and SS (XVI.21.24) prescribe this Prgātha as the stotriya in the sastra of the Maitravaruni at the midday-pressing on the fifth day of the Prsthya sadaha and on the second day of the Triratra respectively.

B. AB (XXII.2) cites the Prgātha in the context of the fifth day. Thus the viniyoga is based on this Śrutipramāṇa.

C. AB (loc. cit.) states that the Prgātha is appropriate to the fifth day, as it has an addition in the metre, which is a symbol of the fifth day.

32. 12-13. (D. Indra, M. Brhatī, R. Vasistha Maitravaruni)

(1) A. AS (V.18.2) and SS (VII.24.3) prescribe it as the Sāmapragātha in the sastra of the Aśhvaka at the midday-pressing in the Agnistoma.

B.C. The viniyoga is based on lingapramāṇa and the pragatha, being addressed to Indra, is appropriate to the context.

32. 14-15. (D. Indra, M. Brhatī, R. Vasistha Maitravaruni)

(1) A. AS (V.16.1) and SS (VII.22.3) prescribe it as the Sāmapragātha in the sastra of the Maitravaruni at the midday-pressing in the agnistoma.

B.C. Same as under 32.12-13 above.

(2) A. ¹AS (VII.4.6) prescribes this pragātha designated as the Kadvant pragātha, in the śastra of the Maitrāvaruṇi after the stotriya and the anurūpa tr̥cas at the midday-pressing .

B. AB (XXIX.5) cites the pragātha for the same purpose. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the pragātha is destined for Prajāpati, because Ka is the designation of Prajāpati and 'ka' also means food; thus food is won through the pragātha.

32. 22-25 (D. Indra, M. Br̥hatī, R. Vasistha Maitrāvaruṇi)
26-27

(1) A. ¹AS (VI.5.18) prescribes these two pragāthas in the śvina-śastra in the Atirātra.

B. AB (XVII.4) cites the Pr̥gāthas in the above context. The vinīyoga is based on Śrutipramāṇa.

C. AB (loc. cit.) states that the Pr̥gāthas being in Br̥hatī do not go beyond the Sun and are therefore, appropriate to the context.

66. 1-9. (D. Mitra Varuṇa, M. Gāyatrī, R. Vasistha Maitrāvaruṇi)

(1) A. ¹AS (V.10.28) and ¹¹SS (VII.11.4) prescribe these śres in the śastra of the Maitrāvaruṇa at the morning-pressing in the Agnistoma.

Br̥h. The hymn has in all 19 verses. Verses 10-15 are in Br̥hatī and 16-19 Gāyatrī.

B.C. AB (XXVII.1) and KB (XXVIII.9) state that the śastra of the Maitrāvaruṇa is addressed to Mitra-varuṇa at the morning-pressing. The vinīyoga is based on liṅgapramāṇa.

93. 10-11. (D. Mitra Varuṇa, M. Bṛhatī, R. Vasistha Maitravaruṇi)

(1) A. AS (VI.5.18) prescribes the Pragātha in the Āsvina-sastra in the Atirātra.

B. AB (XVII.4) cites the Pragātha for the same purpose. The viniyoga is based on Srutipramāṇa.

C. AB (loc. cit.) remarks that Mitra is the day and Varuṇa the night and by reciting a pragātha for them one establishes the sacrificer in the day and night.

94. 1-9. (D. Indra Agni, M. Gayatrī, R. Vasistha Maitravaruṇi)

(1) A. AS (V.10.28) and SS (VII.13.4) prescribe these nine res in the sastra of the Acchāvaka at the morning-pressing in the Agniṣṭoma.

B.C. The viniyoga is based on lingapramāṇa and the res are appropriate to the context, because the Acchāvaka recites for Indra-Agni at the morning-pressing.

94. 1-11. (D. Indra-Agni, M. Gayatrī, R. Vasistha Maitravaruṇi)

(1) A. AS (VII.5.17) prescribes these eleven res, leaving out the last re of the hymn, which is in Anuṣṭubh, to be inserted in the sastra of the Acchāvaka at the morning-pressing on the ukthya days of the Abhiplava-sadaha

B.C. Same as under 94. 1-9 above.

99.16. (D. Viṣṇu, M. Tristubh, R. Vasistha Maitravaruṇi)

(1) A. SS (XII.26.19) prescribes these six res (omitting ~~and~~ the seventh verse which is the last in the hymn) in the uktha-sastra of the Acchāvaka on the sixth day of the Dasarātra.

B.C. The viniyoga is based on lingapramāṇa.

Mandala VIII

1. 1-2. (D. ^MAgira, M. Br̥hatī, R. Pragātha Kāṇva)

(1) A. ¹AS (VII.4.2) and ¹¹SS (XII.3.22) prescribe the Pragātha as the Stotriya for the Maitrāvaruṇa at the midday-pressing on the Caturvīṃśa-day and on the tenth day of the Dasarātra respectively.

B. KB (XXIX.5) cites the Pragātha in the context in which SS (loc. cit.) employs the Pragātha. This vinīyoga is based on Śrutipramāṇa.

C. KB (loc. cit.) remarks that Br̥hatī is prosperity and is thus a symbol of the tenth day for through Br̥hatī one finds support in prosperity of the last day.

(2) A. ¹¹SS (X.8.8) prescribes it as the Sāmapragātha in the Nigkevalya śāstra on the sixth day of the Dasarātra.

B. KB (XXIII.7) cites the pragātha in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) the pragātha is appropriate in the context, for it contains the word 'Sakhāyah' which refers to all, which is a symbol of the sixth day.

1. 1-9. (D. Indra ^MBr̥hatī, ^RPragātha and Medhātithi Kāṇva)

(A) A. ¹AA (V.2.4.2) prescribes the first nineteen verses in the Br̥hatī-group of verses in the Nigkevalya śāstra in the Mahāvratas ¹¹SS (I VIII.8.11) prescribes only the first two verses in the context.

1. 3-4. (D. Indra, M. Br̥hatī, R. Medhātithi Kāṇva)

(1) A. ¹AS (VII.4.2) prescribes the Pragātha as the optional Anurūpa in the śāstra of the Maitrāvaruṇa at the midday-pressing on the Caturvīṃśa-day.

B.C. The viniyoga is based on lingapramāṇa. The pragātha is in accord with its stotriya VIII.1.1-2.

2. 4-39. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A.Ā (V.2.3.2) includes these ṛcs in Gāyatrī-group of verses in the Niṣkevalya-sastra in the Mahāvratā.

3. 1-2. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. AS (V.15.21) and SS (VII.20.6) prescribe it as the Sāmapragātha in the Niṣkevalya sastra in the Agnistoma where the rathantara is the pr̥tha-stotra.

B.C. AB (XX.1) cites the Pr̥gātha for the same purpose on the first day of the Pr̥thya sadaha, which corresponds to the Agnistoma with rathantara pr̥tha. Thus the viniyoga is based on this Śrutipramāṇa. According to AB (loc. cit.) the pragātha is appropriate in the context, for it contains the word 'Pība' which is a symbol of the day.

3. 3-4. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. SS (XI.11.11) prescribe the pragātha as the Kaivart-pragātha (a pragātha containing the word ka) in the Niṣkevalya-sastra on the third Svarasāman-days.

B. KB (XXIV.7) cites the pragātha for the same purpose. The viniyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.), the word 'ka' occurs in 'kavarṇa' (re. 1). But actually the word is pāvaka-varṇa. The explanation of KB (loc. cit.) is a distortion and is superficial.

3. 5-6. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. AS (VII.5.19) and SS (X.5.18) prescribe it as the Sāmapragātha in the Niṣkevalya-sastra on the sixth and the fourth days respectively

of the Śadahas.

B. AB (XXII.7) and KB (XXII.8) cite the pragātha in the contexts shown by AS (loc. cit.) and SS (loc. cit.) respectively. Thus both the vinīyogas are based on Śrutipramāṇa.

C. According to AB (loc. cit.), the pragātha is appropriate ^{to} the context of the sixth day as it repeats 'Indra' in every pāda, which is a symbol of the sixth day ('nimṛttavān ṣaṣṭhe' ⁿⁱ havi ṣaṣṭhasyāhno rūpaṁ'). KB (loc. cit.) states that the gods attained all attainments and thus the sacrificer also attains all his desires by this Sama-pragātha.

5. 7-8. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. AS (V.15.2) and SS (VII.20.3) prescribe this pragātha as the Anurūpa in the Niṣkevalya-śāstra, if it runs parallel to the rathantera sāman, in the Agnistoma.

B.C. AB (XXI. and XXIII.3) cite the Pragātha in the context of the first Prsthya and the first chandoma days respectively. The vinīyoga is based on Śrutipramāṇa.

5. 9-10. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. AS (V.16.2) and SS (VII.23.3) prescribe the pragātha as the Anurūpa in the śāstra of the Brāhmaṇacchamsin at the midday-pressing in the Agnistoma.

B.C. The vinīyoga is based on līngapramāṇa and the pragātha is in accord with its Stotriya VIII.88.1-2.

5. 13-14. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. AS (VII.1.6) and SS (XII.4.1) prescribe it as the Kāvant pragātha in the śāstra of the Brāhmaṇacchamsin at the midday-pressing on the days of the Baharātra. AS (VII.4.6) and SS (XI.11.11) prescribe the

pragātha for the same purpose on the Caturvīṃśa day and the first Svarsāman day ~~xxx~~ respectively.

B. AB (XXIX.5) and KB (XXIV.5) ^{cite} the pragātha in the above context. The vinīyoga is based on Śrutipramāṇa.

C. According to the Brāhmaṇas 'Ka' is Prajāpati and also food. Thus by the kadvant pragātha Prajāpati and food both are obtained.

3. 15-16. (D. Indra, M. Br̥hatī, R. Medhatīthi Kāṇva)

(1) A. ĀS (V.18.1 Com.) and SS (VII.23.5) prescribe the pragātha in the śastra of the Brāhmaṇācchasin at the midday-pressing in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa and the Pragātha is appropriate, because the midday lauds are for Indra.

(2) A. ĀS (VII.4.3) prescribes the pragātha as the optional Anurūpa in the śastra of the Brāhmaṇācchasin on the caturvīṃśa-day, while SS (XII.4.22) prescribes it in the same śastra as the stotriya on the tenth day.

B.C. Same as under (1) above.

3. 1-20. (D. Indra, M. Br̥hatī, R. Prajātha and Medhatīthi Kāṇvas)

(1) ĀI (V.2.42.2) includes these twenty res in the Br̥hatī-group of verses in the Niskevalya-śastra in the Mahāvṛata.

4. 1-2. (D. Indra, M. Br̥hatī, R. Devatīthi Kāṇva)

(1) A. ĀS (VII.4.4) prescribes the Pragātha as the optional stotriya in the śastra of the Aschāvaka at the midday-pressing on the Caturvīṃśa-day.

B.C. The vinīyoga is based on Śrutipramāṇa.

(2) A. ^USS (XII.4.7) prescribes the Pragātha as the optional ~~st~~ Stotriya in the śastra of the Brahmanācchamsin on the middle chandoma-day (i.e. the eighth day).

B.C. PB (XIV.10.3) cites the corresponding verses from SV for the stotra in the context. The vinīyoga is based on Śrutipramāṇa. The verses invoke Indra and hence are appropriate ^{to} in the context.

4. 3-4. (D. Indra, M. Br̥hatī, R. Devātithi Kāṇva)

(1) A. ^{AS} (VII.4.4) prescribes this pragātha as the Anurūpa in the śastra of the Brahmanācchamsin at the midday-pressing on the Gaturvīda-day.

B.C. The vinīyoga is based on lingapramāṇa.

4. 1-7 (D. Indra, M. Br̥hatī, R. Devātithi Kāṇva)
1-14.

(1) A. ^{SS} (XVIII.8.12) prescribe the first seven verses of the hymn in the Br̥hatī-group of verses in the Niskevalya of śastra in the Mahāvṛata.

B.C. ^{AA} (V.2.4.2) cites the first 14 res of the sūkta in the above context. The vinīyoga is thus based on Śrutipramāṇa.

5. 1-36. (D. The Asvins, M. Gāyatrī, R. Br̥hatī Kāṇva)

(1) A. ^{AS} (IV.15.2) and ^{SS} (VI.6.2) include these thirty six verses, leaving the last three of the hymn which are in a different metre, in the Gāyatrī-part of the Asvina-section of the Prātaramvāka in the Agnistoma.

5. 1-9. (D. The Asvins, M. Gāyatrī, R. Br̥hatī Kāṇva)

(1) A. ^{SS} (XV.8.13) prescribes these nine verses as the ukthasūktas in the śastra of the Maitravaruna, which follows the Asvina-śastra in the Br̥haspatisava.

B.C. The vinīyoga is based on lingapramāṇa and the res are appropriate for the śastra is for the Asvins.

6. 1-5. (D. Indra, M. Gayatrī, R. Vatsa Kāva)

(1) A. ^{SS} (XVIII.7.2) prescribe these verses, leaving the last three of the sukta which are a Dānastuti ^{of} Indra Pārsvya, in Gayatrī-group of verses in the Niskevalya-sastra in the Mahāvratā.

B.C. AA (V.2.5.2) cites the forty-five verses for the same purpose. The vinīyoga is based on Śrutipramāṇa. The verses are addressed to Indra and are therefore, appropriate to the context.

7. 1-15. (D. The Maruts, M. Gayatrī, R. Pitarvatsa Kāva)

¹⁻⁹ (1) A. ^{SS} (X.9.7) prescribes the fifteen or optionally the nine verses in the Āgnimāruta-sastra on the seventh day of the Dāśarātra.

B. KB (XXVI.10) cites the full hymn in the context. Thus the vinīyoga is based on Śrutipramāṇa.

C. According to KB (loc. cit.) rc 1 contains 'pra' which is a symbol of the seventh day.

11. 1-9. (D. Agni, M. Gayatrī, R. Vatsa Kāva)

(1) A. ^{AS} (IV.13.7) prescribes the nine verses, leaving the last tenth of the sukta which is in Amṛtūh, in the Gayatrī-part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I.1 (1), Ch. II.

15. 1-12. (D. Indra, M. Uṇih, R. Kāva)

(1) A. ^{SS} (XVIII.12.4) includes the twelve verses, leaving the last verse of the hymn in the Uṇih group of verses in the Niskevalya-sastra in the Mahāvratā.

B.C. AA (V.2.5.2) cites the twelve verses for the same purpose. The vinīyoga is based on Śrutipramāṇa.

17. 1-13. (D. Indra, M. Gayatrī, R. Trimbithi Kāvya)

(1) AA (V.2.5.2) includes these thirteen ṛcs in the Gāyatrī-group of verses in the Niskevalya-sastra in the Mahāvṛata.

17. 7-13. (D. Indra, ^MGāyatrī, R. Trimbithi Kāvya)

(1) A. AS (V.10.28) and SS (VII.12.2) prescribe these seven ṛcs in the sastra of the Brahmanācchāsin at the morning-pressing in the Agnistoma.

B.C. The vinīyoga is based on lingapramāṇa. The ṛcs are ~~app~~ appropriate because the sastra of the Brahmanācchāsin at the morning-pressing is for Indra.

19. 3-4. (D. Agni, M. Kakubh (1, 5,), Br̥hatī (4, 6), R. Sobhari Kāvya)
5-6.

(1) A. AS (VII.8.1) prescribes the two pragāthas as the stotriya and the anurūpa for the Maitravaruna at the third pressing ~~in the ukhya type~~ of Abhiplava-sadaha on the fifth day of the Sadahas.

B.C. The vinīyoga of the stotriya, as usual, is based on Śrutipramāṇa and that of the anurūpa on lingapramāṇa.

19. 19-20. (D. Agni, M. Kakubh (19, 23), Br̥hatī (20, 24), R. Sobhari Kāvya)
23-24.

(1) A. AS (VII.8.1) prescribes these two pragāthas as optional stotriya and Anurūpa respectively in place of the above 3-4, 5-6,

B.C. Same as under 19. 3-4 above.

21. 9-10. (D. Indra, M. Kakubh (1, 9), Br̥hatī (2, 10), R. Sobhari Kāvya)

(1) A. AS (VI.1.2) and SS (II.3.2) prescribe these two pragāthas as the stotriya and the Anurūpa respectively for the Brahmanācchāsin at the third pressing in the ukhya.

B.C. Same as under 19. 3-4 above.

22. 1-7. (D. The Asvins, M. Bṛhatī, R. Sobhari Kanva)

(1) A. AS (IV.15.2) prescribes these seven res in the Bṛhatī-part of the Asvina-section of the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II

24. 1-27. (D. Indra, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. SS (XVIII.12.5) prescribes these 27 res, making 2 treas, in the uṣṇih-group of verses in the Niskevalya-sastra in the Mahāvṛata.

B.C. AA (V.2.5.2) cites the verses for the same purpose. The vinīyoga is based on Sruti-pramāṇa. The ist hymn has in all 50 res. The last three re are the Dānastuti of Varu Saṁsāmi and therefore omitted in the context.

24. 1-9. (D. Indra, M. Uṣṇih, R. Viśvamanas, Vaiyaśva)

(1) A. SS (I.13.12) prescribes these nine res in the Niskevalya sastra on the tenth day of the Dāsarātra.

B.C. KB (XXVII.2) remarks in the context 'yāvantaḥ pragāthas tāvanti aṁṣiḥāni treāni' and it is on this liṅga-pramāṇa that this vinīyoga is based.

26. 1-15. (D. The Asvins, M. Uṣṇih, R. Viśvamanas Vaiyaśva)

(1) A. AS (IV.15.2) prescribes these fifteen verses in the uṣṇih-part of the Asvina-section of the Prātaranuvāka in the Agniṣṭoma. SS (VI.6.10) prescribes only the first five res in the context. The sūkta has in all 25 res; res 20-25 are to Vāyu and the metre from 16 onward is Gāyatrī (with re 20 in Anuṣṭubh).

B.C. See under I. 1 (1), & Ch. II

26. 16-19. (D. The Asvins, M. Gāyatrī, R. Viśvamanu Vaiyaśva)

(1) A. § IV.15.2) prescribes these four ṛcs in the Gāyatrī-part of the Asvina-section in the Prātaranuvāka in the Agniṣṭoma.

B.C. See under I.1 (1), Ch. II.

32. 4-18. (D. Indra, M. Gāyatrī, R. Medhātithi Kāṇva)

(1) A. AS (VI.4.10) prescribes these fifteen verses in the Saṣṭra of the Maitrāvaruṇa at the first round in the Atirātra.

B.C. The vinīyoga is based on līṅgapraṃāṇa and the ṛcs are appropriate to the context, because the sastras of the night-rounds are for Indra.

33. 1-2. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. AS (VII.4.3) and SS (XII.4.4) prescribe the pragātha as the stotriya for the Brāhmaṇācchamsin at the midday-pressing on the third day of the Dasarātra.

B.C. SB (XII.4.3) cites the corresponding verses from SV for the stotriya in the context. The vinīyoga is thus based on Srutipraṃāṇa and the Pragātha is appropriate in the context.

33. 1-15. (D. Indra, M. Brhatī, R. Medhātithi Kāṇva)

(1) A. SS (XVIII.10.3) prescribes these fifteen verses in the Brhatī-group of verses in the Nigkevalya-sastra in the Mahāvratā.

B.C. AA (V.2.4.2) cites the ṛcs for the same purpose. The vinīyoga is based on Srutipraṃāṇa.

49. 1-2. (D. Indra, M. Br̥hatī, R. Praskanya Kāṇva)

(1) A. ¹AS (VII.4.3) and ²SS (VII.23.4) prescribe the pragātha as the stotriya in the Niskevalya-sastra of the Brāhmaṇacchamsin in case the first Prātha stotra is the Br̥hat.

B.C. The pragātha is the yoni of the śyaita chant, according to PB (XI.9.2). The vinīyoga is based on Śrutipramāṇa.

(2) A. ¹AS (VIII.6.16) and ²SS (XII.9.11) prescribe the pragātha as the stotriya in the Niskevalya-sastra of the Brāhmaṇacchamsin on the Viśuvant day and on the second day of the Abhiplava śaḍaha.

B.C. Same as under (1) above.

59. 1-5. (D. Indra, Varuṇa, M. Jagatī, R. Suparāṇa Kāṇva)

(1) A. ²SS (XII.11.17) prescribes these five verses in the uktha-sastra of the Maitravaruṇa on the first chandama day.

B.C. The vinīyoga is based on lingapramāṇa and the ṛes are appropriate to the context, because the uktha-sastra of the Maitravaruṇa is for Indra Varuṇa.

60. 1-2. (D. Agni, M. Br̥hatī, R. Bharga Prāgātha)

(1) A. ²SS (XIV.53.5) prescribes the Pragātha in the Marutvatiya sastra in the Agniṣṭut Ekāha.

B.C. The vinīyoga is based on lingapramāṇa. The ṛes are addressed to Agni and everything in this Ekāha is connected with Agni. The ṛes are therefore, appropriate ^{to} in the context.

61. 1-2. (D. Indra, M. Br̥hatī, R. Bharga Prāgātha)

(1) A. ²SS (VII.20.7) prescribes the Pragātha in the Niskevalya-sastra in the Agniṣṭoma if the sastra runs parallel to the Br̥hat Prātha-stotra.

ĀS (VII.3.18) prescribes the Pragātha for the same purpose on the Caturvīṃśa day and on ~~many~~ other occasion where, the Niskevalya-sastra runs parallel to the Bṛhat-prṣṭha stotra.

B. AB (XX.3) cites the pragātha for the same purpose on the second day of the Prāthya śaḍaha where the stotra is Bṛhat Prṣṭha. Hence the Viniyoga is based on Śrutipramāṇa.

C. According to AB (loc. cit.) the pragātha is appropriate for it is in Bṛhatī.

(2) A. ĀS (VII.4.4) and ŚS (XII.5.19) prescribe the pragātha in the sastra of the Acchāvaka at the midday-pressing on the Caturvīṃśa-day and on the middle Chandoma day respectively.

B.C. The vinīyoga is based on lingapramāṇa and the pragātha is appropriate, for it refers to Indra.

61. 7-8. (D. Indra, M. Bṛhatī, R. Bharga Pragātha)

(1) A. ĀS (V.15.3) and ŚS (VII.20.4) prescribe the Pragātha as the Anurūpa in the Niskevalya-sastra in the Agnistoma if the sastra runs parallel to the Bṛhat prṣṭha-sāman.

B.C. AB (XX.3) cites the Pragātha to the same end on the second day of the Prāthya śaḍaha where the Niskevalya-sastra runs parallel to the Bṛhatprṣṭha-sāman. The vinīyoga is thus based on this Śrutipramāṇa.

61. 1-5. (D. Indra, M. Bṛhatī, R. Bharga Pragātha)
9-18.

(1) A.B.C. AĀ (V.2.4.2) prescribes these verses (why 6, 7 and 8 are omitted is not clear) in the Bṛhatī-group of verses in the Niskevalya-sastra in the Mahāvṛata.

66. 1-2. (D. Indra, M. Br̥hatī, R. Kali Prāgātha)

(1) A. AS (V.16.2) and SS (VII.24.2) prescribe the pragātha as the stotriya in the Niskevalya-sastra of the Acchāvaka in the Agnistoma.

B.C. EB (XI.4.5) cites the corresponding verses from SV as for the Kāleya-prāgātha-stotra which belongs to the Niskevalya of the Acchāvaka. The viniyoga is based on Śrutipramāṇa.

66. 1-14. (D. Indra, M. Br̥hatī, R. Kali Prāgātha)

(1) A.B.C. AA (V.2.4.2) includes these ṛcs, leaving the last fifteenth of the hymn, which is in Anuṣṭubh, in the Br̥hatī-group of verses in the Niskevalya-sastra in the Mahāvratā.

66.7&8. (D. Indra, M. Br̥hatī, R. Kali Prāgātha)

(1) A. AS (VII.4.4) and SS (XII.5.4) prescribe the Pragātha as the anurūpa in the sastra of the Acchāvaka at the midday-pressing on the Caturvīṣa day and the second day of the Dasaratra respectively.

B.C. The viniyoga is based on liṅgapramāṇa and the Pragātha is appropriate to the context, for it is in accord with its stotriya.

66. 9-10. (D. Indra, M. Br̥hatī, R. Kali Prāgātha)

(1) A. AS (VII.4.6) and SS (XII.5.1) prescribe the pragātha as the kadvani pragātha in the sastra of the Acchāvaka at the midday-pressing on the Caturvīṣa day and on the first day of the Dasaratra. SS (XI.11.11) prescribes this as the Kadvant pragātha on the second Svarasaman day in the Marutvatiya sastra.

B. AS (XXIX.5) and EB (XXIV.6) cite the pragātha as the kadvant pragātha. The viniyoga is based on Śrutipramāṇa.

C. According to both the Brāhmaṇas 'Ka' indicates Prajāpati as well as food and by the Kadvat-pragātha serves to ~~also~~ obtain both Prajāpati and food.

70. 1-2. (D. Indra, M. Br̥hatī, R. Purahama Āngirasa)

(1) A. AS (VII.4.4) and SS (XII.5.8) prescribe the Pragātha as the stotriya for the Aschāvaka on the third and the fourth days respectively of the Dasarātra.

B.C. FB (XII.10.4) cites the corresponding verses from SV for the fourth Pr̥sthya s̄aman. Hence the viniyoga is based on Srutipramāṇa.

70. 3-4. (D. Indra, M. Br̥hatī, R. Purahama Āngirasa)

(1) A. AS (VII.4.4) prescribes this pragātha as the stotriya in the śastra of the Aschāvaka on the sixth day of the Dasarātra, while SS (XII.5.8) prescribes it for the as the Anurūpa in the śastra of the Aschāvaka on the fourth day of the Dasarātra.

B.C. The viniyoga of the stotriya is based on Srutipramāṇa, and that of the anurūpa on the lingapramāṇa.

70. 1-6. (D. Indra, M. Br̥hatī, R. Purahama Āngirasa)

(1) A. SS (XVIII.10.7) prescribes the six verses in the Br̥hatī-group of verses in the Nigkevalya-śastra in the Mahāvṛata.

B.C. AA (V.2.4.2) prescribes the first eleven verses for the same purpose. Thus the viniyoga of SS (loc. cit.) is based on this Srutipramāṇa.

80. 1-8. (D. Indra, M. Gaṇṇatī, R. A Ekadya Nandhara)

(1) A. AS (VI.4.10) prescribes these eight verses in the śastra of the Maitrāvaruṇa at the second round in the Atirātra.

B.C. The viniyoga is based on lingapramāṇa and the ṛcas are appropriate to the context because they refer to Indra, for whom the śastra of the night-rounds are recited.

88. 1-2. (D. Indra, M. Br̥hatī, R. Nodha Gautama)

(1) A. AS (V.18.2 Com., VII.4.3 and VIII.4.16) prescribes the Pr̥gatha as the stotriya for the Brāhmaṇācchamsin at the mid-day pressing in the Agniṣṭoma on the Caturvīṣa-day and on the Viśuvant respectively. SS (VII.23.3 and XII.9.11) prescribes ^{the} pragatha for the Brāhmaṇācchamsin in the Agniṣṭoma and on the first Abhiplava day in the same context.

B.C. FB (XI.4.3) cites the corresponding verses from SV for chanting the Naudhasa-sāman, which forms the Pr̥tha-stotra on the above-noted occasions. The viniyoga is based on Srutipramāṇa.

88. 3-4. (B. Indra, M. Br̥hatī, R. Nodha Gautama)

(1) A. AS (VIII.4.4) and SS (XII.5.18) prescribe the pragatha as the Anurūpa for the Brāhmaṇācchamsin at the midday-pressing on the Caturvīṣa day and for the Aechāvaka on the first- chandoma-day (i.e. the seventh day of the Dasarātra) respectively.

B.C. The viniyoga is based on lingapramāṇa.

88. 1-2. (D. Indra, M. Br̥hatī, R. Nṛmedha Āṅgīrasa)

3-4. (1) A. AS (VII.3.2) prescribes pragatha 1-2 in the Marutvatiya śastra on the Caturvīṣa day as well as on the second day of the Śaḍahas and AS (V.14.18) prescribes pragatha 3.4 in the Marutvatiya-śastra in the Agniṣṭoma. SS (X.13.10) prescribes both the pragathas in the Marutvatiya śastra on the tenth day of the Dasarātra.

B. AB (XX.5) cites pragātha 1-2, in the Marutvatīya-sastra on the second of day of the Prsthya śadaha and AB (XX.1) cites pragātha 3-4 in the same context on the first day of the Prsthya-śadaha. KB (XXVII.2) cites both the pragāthas in the context on the tenth day. The vinīyoga is based on Śrutipramāṇa.

C. As the pragāthas mention the Maruts with Indra, they are appropriate ^{to} in the Marutvatīya-sastra.

90. 5-6. (D. Indra, M. Brhatī, R. Nṛmedha Āṅgīrasa)

(1) A. AS (VII.4.3) prescribes the pragātha as the Anurūpa in the sastra of the Brāhmaṇacchamsin at the midday-pressing on the Caturvīṃśa-day.

B.C. The vinīyoga is based on lingapramāṇa and the pragātha is appropriate to the context, for it agrees with its stotriya in deity etc.

92. 7-33. (D. Indra, M. Gayatrī, R. Śrutakakṣa Āṅgīrasa)

(1) A. AS (VI.4.10) and SS (IX.7.3) prescribes these verses in the sastra of the Hotṛ at the first round in the Atirātra.

B.C. The vinīyoga is based on lingapramāṇa. The res suit the context, because the night-rounds are for Indra.

93. 1-33. (D. Indra, M. Gayatrī, R. Sukakṣa Āṅgīrasa)

(1) A. AS (VI.4.10) and SS (IX.11.2) prescribe the thirty res, leaving the last thirty-fourth re of the hymn which refers to the Eḥhus, in the sastra of the Hotṛ at the second round in the Atirātra.

B.C. Same as under 92. 7-33 above.

(2) A.A. AA (V.2.3.2) cites the 33 res, leaving the last re of the hymn in the Gayatrī-group of verses in the Niskāvalya-sastra in the Mahāvratā.

97. 1-9. (D. Indra, M. Br̥hatī, R. Robha Kaśyapa)

(1) A. ^{SS} (XVIII.8.12) prescribes these nine verses in the Br̥hatī-group of verses in the Nis̥kevalya-sastra in the Mahāvṛata.

B.C. AĀ (V.2.4.2) cites the nine verses for the same purpose. The vinīyoga is based on Śrutipramāṇa.

99. 1-2. (D. Indra, M. Br̥hatī, R. Nṛmedha Āṅgīrasa)

(1) A. ^{AS} (VII.4.4) and ^{SS} (XII.5.4) prescribe the pragātha as the Stotriya for the Acchāvāka at the midday-pressing on the Caturvīṃśa-day and on the second day of the Daśarātra respectively.

B.C. The vinīyoga is based on Śrutipramāṇa.

99. 3-4. (D. Indra, M. Br̥hatī, R. Nṛmedha Āṅgīrasa)

(1) A. ^{AS} (VII.4.5) and ^{SS} (XII.4.19) prescribe the Pragātha as the Stotriya for the Brāhmaṇācchāsin on the Caturvīṃśa-day and on the last chandama-day (i.e. the ninth day) of the Daśarātra.

B.C. The vinīyoga of the stotriya is based on Śrutipramāṇa and that ~~idea~~ of the amurūpa on the lingapramāṇa.

99. 5-6. (D. Indra, M. Br̥hatī, R. Nṛmedha Āṅgīrasa)

(1) A. ^{AS} (VII.3.19) and ^{SS} (XII.9.11) prescribe the it as the Sāmapragātha on the Caturvīṃśa day and on the sixth day in the Nis̥kevalya-sastra.

B.C. ^{AS} (XII.4) cites the Pragātha for the same purpose on the fourth day of the Prāthya sadāha. The vinīyoga is based on Śrutipramāṇa.

100. 11-12. (D. Sūrya, M. Br̥hatī, R. Jamadagni Bhārgava)

(1) A. \overline{AS} (VI.5.2) prescribes these two ṛcs to be recited by the Hotṛ in performing the Homa before starting the recitation of the Āsvina-sastra.

B.C. The vinīyoga is based on lingapramāṇa.

(2) A. \overline{AS} (VI.7.6) and \overline{SS} (XIII.8.2) prescribe the pragātha as the stotriya in the extra-sastra which is occasioned by Soma being left over (atireka) at the midday-pressing.

B.C. EB (IX.7.6) cites the corresponding verses from SV for chanting the extra-stotra. The vinīyoga is based on Śrutipramāṇa.

102. 1-18. (D. Agni, M. Gayatrī, R. Prayoga Bhārgava)

(1) A. \overline{AS} (IV.15.7) prescribes these eighteen ṛcs in the Gayatrī part of the Agni-section of the Prātaranuvāka in the Agnistoma.

B.C. See under I.1 (1), Ch. II.

103. 1-7. (D. Agni, M. Br̥hatī, R. Saubhari Kāṇva)

(1) A. \overline{AS} (IV.15.7) prescribes the seven verses in the Br̥hatī-part of the Agni-section of the Prātaranuvāka in the Agnistoma. \overline{SS} (VI.4.7) prescribes only the first four ṛcs in the context.

B.C. See under I.1 (1), Ch. II.

Mandala I

1. 1-6. (D. Agni, M. Tristubh, R. Trisiras Tvāṣṭa)

(1) A. \overline{AS} (IV.15.7) prescribes these six ṛcs in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma. The vinīyogaxia hymn has 9 ṛcs. The last three (7-9) are addressed to Indra and therefore excluded from this vinīyoga.

B.C. See under I.1 (1), Ch. II.

14. 1-5. (D. Yama, M. Tristubh, R. Yama ²Vivasvanta)

(1) A. ^{||}SS (XV.9.5) prescribes these five rcs to be included by the Hotr and the Hotrakas in their sastras at the mid-day-pressing in the Yama-Stoma Ekāha.

B.C. The vinīyoga is based on lingapramāṇa supported by the Samākhyā-pramāṇa and the rcs are appropriate for they belong to Yama.

14. 1-8. (D. Yama, M. Tristubh, R. Yama ²Vivasvanta)

(1) A. ^{||}SS (XVI.13.2) prescribes that the Hotr, Brahman udgātā and Adhvaryu should address^d the human victims in the Puruṣamedha with successing^{VC} rcs each.

B.C. The vinīyoga is based on lingapramāṇa.

15. 1-11. (D. The Pitrs, M. Tristubh, R. Sankha Yāmāyana)

(1) A. ^{||}SS (XVI.12.17) prescribe these eleven rcs to be recited while the human victim is made to ^esmall the place where the Bahispavamāna-stotra was lauded in the Puruṣamedha.

B.C. The vinīyoga is based on lingapramāṇa.

27. 8-11. (D. Indra, M. Tristubh, R. Vasukra Aindra)

(1) A. ^{||}SS (XVI.13.17) prescribes these eleven verses in the theological discussion that takes place between the Adhvaryu and the Hotr in the Puruṣamedha.

B.C. The vinīyoga is based on lingapramāṇa.

45. 1-11. (D. Agni, M. Tristubh, R. Vatsapriḥ Bhālandana)

(1) A. ¹AS (IV.13.7) prescribes the eleven ṛcs in the Tristubh-part of the Agni-section of the Prātaranuvāka in the Agnistoma. The hymn has twelve verses in all. The last verse is omitted for besides Agni it refers to Dyāvāprthivī.

B.C. See under I.1 (1), Ch. II.

81. 1-6. (D. Viśvakarman, M. Tristubh, R. Viśvakarman Bhauvana)

(1) A. ¹SS (VI.11.9) prescribes these six verses as anuvākyas (1-3) and yājyās (4-6) in the Animal-sacrifice to Viśvakarman. The hymn has in seven verses. ¹AS (III.8.1) prescribes only ṛcs 2, 5, 6, 7 as anuvākyās (2, 6, 7) and yājyā (5) in the Animal sacrifice to Viśvakarmana.

B.C. The vinīyoga is based on līngapramāṇa. The verses praise and invoke viśvakarman and are therefore appropriate to the context.

121. 1-6. (D. Prajāpati (Ka), M. Tristubh, R. Hiranyagarbha Prājāpatya)

(1) A. ¹AS (III.8.1) and ¹SS (IX.23.9) prescribe these six ṛcs as the anuvākyās (1-3) and the yājyās (4-6) for the omentum, puroḍāśa and the parts of the animal respectively in the Animal-sacrifice to Prajāpati.

B.C. The vinīyoga is based on līngapramāṇa and the ṛcs suit the context for they are addressed to Prajāpati.

125. 1-5. (D. Vena (Indra), M. Tristubh, R. Vena Bhārgava)

(1) A. ¹SS (XV.5.9) prescribes these five verses in the extra uktha-sastra in the Vajapeya.

B.C. The vinīyoga is based on līngapramāṇa.

125. 1-6. (D. Vāc, M. Tristubh, R. Vāc Āmbhr̥ṇī)

(1) A. SS (VI.11.11) prescribes these six ṛcs as the anuvākyās (1-3) and the yājyās (4-6) for the offering of omentum, puroḍāśa and the parts of the animal in the Animal-sacrifice to Vāc.

B.C. The vinīyoga is based on lingapramāṇa. Vāc is relating her greatness in the first person in the hymn.

127. 1-6. (D. Rātri, M. Gāyatrī, R. Kuśika Saubhara)

(1) A. SS (VI.11.6) prescribes these six ṛcs as the anuvākyās (1-3) and the yājyās (4-6) for the offering of the omentum, the puroḍāśa and the parts of the animal in the Animal-sacrifice to Rātri.

B.C. The vinīyoga is based on lingapramāṇa. The ṛcs invoke and praise Rātri and are, therefore, appropriate to the context.

RESUME

Pragāthas

Hotr

Marutvatīya-sastra I. 36.1-2; 40.1-2 (1), 3-4 (1,2), 5-6 (1,2), VIII. 60.1-2; 89.1-2, 3-4.

Nisakevalya-sastra — I. 36.15-16 (Anurūpa); VI. 46.1-2 (Stotriya), 9-10 (Sāmapragātha); VII. 16.1-2; VIII. 1-2 (2) (Sāmapragātha); 5.1-2 (Sāmapragātha), 3-4 (Kadvantpragātha), 5-6 (Sāmapragātha), 7-8 (Anurūpa); 61.7-8 (Anurūpa); 88.1-2 (stotriya); 99.5-6 (Sāmapragātha).

- Āgṇimāruta-sastra ----- I. 44.1-2 (anurūpa); VI. 48.1-2
(stotriya); VII. 16.11-12 (anurūpa),
Āsvina-sastra ----- VII. 66.10-11.
Funeral-rites ----- I. 40.1-2 (2)

Hotrakas

- Maitrāvaruṇa ----- VII.22.1-2 (stotriya); VII. 32.14-15
(1,2) (Sāmāpragātha) and kadvantpragātha; VIII. 1.1-2 (1) (stotriya),
3-4 (anurūpa); 19.3-4 (stotriya), 5-6 (anurūpa), ~~22~~ 19-20 (stotriya),
23-24 (anurūpa).
Brāhmaṇācchamsin ----- VI. 46.5-6 (anurūpa); VII. 32.12-13
(sāmāpragātha); VIII. 3.9-10 (anurūpa), 15-14 (kadvant), 15-16(1,2),
(sāmāpragātha, anurūpa); 4.1-2 (2) (stotriya), 5-4 (anurūpa);
21.1-2 (stotriya), 9-10 (anurūpa); 33.1-2 (stotriya); 38.3-4 (anurūpa)
~~39~~ 5-6 (anurūpa); 99.3-4 (stotriya).
Acchāvaka ----- VIII. 4.1-2 (1) (stotriya); 66.1.2 (stotriya),
7-8 (anurūpa), 9-10 (kadvant); 70.1-2 (stotriya), 3-4 (anurūpa);
88.3-4 (anurūpa); 99.1-2 (stotriya).

Groups of more than three ṛcs

- Sādhāhitis ----- III. 27.5-6; 27.5-10; ~~XXXIX 26~~
VIII. 44.1-4.
Animal-sacrifice ----- X. 81.1-6; 120.1-6; 125.1-6;
127.1-6.
Pravargyābhigāva ----- I. 120.1-9 (1), ~~XXX 26~~.
Āgnisompranayana ----- I. 91.9-12.

Prātaranuvāka ----- I. 22.1-4; 27.1-10, 1-12; 44.1-12;
 47.1, 3, 5; 58.1-5; 92.1-4, 5-12; 140.1-2; II. 8.1-5; III. 1.1-14;
 9.1-8; 24.2-5; IV. 1.4-20; 7.2-6, 7-11; V. 7.1-9; 16.1-4; 17.1-2;
 18.1-4; VI. 2.1-9; 15.1-9, 10-15; 16.1-45; VII. 21.21-25; ~~IX~~
 VIII. 5.1-36; 11.1-9; 22.1-7; 26.1-15, 16-19; 102.1-18; 103.1-7;
~~IX~~ X. 1.1-6; 45.1-11.

Ājya-sastra ----- I. 45.1-49; VI. 2.1-10.

~~Pratya-sastra~~ ----- ~~I. 23.1-25~~

Marutvatīya-sastra ----- V. 30.1-11 (1,2,3).

Niskevalya-sastra ----- I. 10.4-12; 84.1-6; V. 35.1-7; .
 VII. 18.1-15; VIII. 1.1-19; 2.4-39; 3.1-20; 4.1-7, 1-14; 6.1-45;
 15.1-12; 17.1-18; 24.1-27, 1-9; 33.1-15; 34.1-15; 46.1-20; 61.1-8,
 9-18; 66.1-14; 70.1-6, 1-11; 93.1-33 (2); 97.1-9.

Vaiśvedeva-sastra ----- I. 29.5-8; 161.1-13; II. 1.13-16;
 III. 60.1-4; IV. 37.1-4; 56.1-4; V. 44.1-13; VI. 15.1-4.

Āgnimaruta-sastra ----- VI. 47.1-4; VII. 1-9, 1-15.

Rātri-pūyāya-sastra ----- VIII. 92.7-33; 93.1-33 (1).

Āsvina-sastra ----- I. 80.1-9; 120.1-9 (2); ~~VIII~~.

Āptoryāmanā ----- I. 46.1-9.

Vājapeya ----- X.123.1-5.

Asvamedh ----- I. 163.1-11.

Puruṣamedha ----- X.14.1-8; 15.1-11; 27.8-11.

Hotrakas

Maitrāvaruṇa ----- I. 5.4-10; VIII. 18.1-21; 66.1-9;

VIII. 5.1-9; 32.4-18; 59.1-5; 80.1-8.

Brāhmaṇacchāsin ----- I. 6.4-10; 102.1-10; III. 37.1-10;

VIII. 17.7-13;

Acchāvaka ----- I. 7.4-10; 9.4-10; 5.34.1-8; VII. 94.1-9,

1.11; 99.1-6; VIII. 45.1-17.

Śrūṭipramāṇa ----- I. 20.7-8; 22.5-8; 40.1-2 (1), 3-4,

5-6; 50.1-9; 84.1-6; 91.9-12; 120.1-9 (1); 161.1-13; 163.1-11,

12-13; II. 9.1-2; 41.1-2 III. 18.1-2; 27.5-6; 60.1-4; IV. 4.1-5;

37.1-4; 56.1-4; V. 28.5-6; 30.1-11 (1,2,3); 35.1-7; VI. 2.1-10;

15.1-9; 46.1-2, 9-10; 47.1-4; 48.1-2; VII. 16.11-12; 18.1-15;

32.1-2, 14-15 (2), 22-23, 26-27; 66.10-11; VIII. 1.1-2, 1-19;

2.4-8; 3.1-2, 3-4, 5-6, 7-8, 13-14, 15-16; 4.1-2, 1-7, 1-14;

6.1-45; 15.1-12; 17.1-13; 19.3-4, 19-20; 21.1-2; 24.1-27;

33.1-2; 33.1-15; 34.1-15; 44.1-4; 46.1-20; 49.1-2; 61.1-2 (1);

61.7-8, 1-5, 9-18; 66.1-2, 1-14, 97.1-9; 99.1-2, 3-4, 5-6.

Līṅgapramāṇa ----- I. 5.4-10; 6.4-10; 7.4-10; ~~9.4-10~~

9.4-10; 10.4-12; 22.1-4, 16-21; 23.2-3; 27.1-10, 1-12; 36.1-2,

15-16, 40.1-2 (2); 44.1-2, 1-12; 45.1-9; 46-19; 47.1, 3, 5; 58.1-5;

92.1-4, 5-12; 102.1-10; 120.1-9 (2); 140.1-7; II. 1.13-16; 8.1-5;

III. 1-14; 9.1-8; 24.2-5; 27.5-10; 37.1-10; IV. 1.4-20; 7.2-6, 7-11;

V. 7.1-9; 16.1-4; 17.1-4; 18.1-4; 34.1-8; 44.1-13; VI. 2.1-9; 15.1-4,

10-15; 16.1-45, 46.5-6; VII. 1.21-25; 16.1-22; 18.1-21; 32.12-13;

14-15 (1); 66.1-9; 94.1-9, 1-11; 99.1-6; VIII. 1.3-4; 3.9-10, 1-20;

4.3-4; 6.1-36, 1-9, 7.1-9, 1-15; 11.1-9; 17.7-13; 19.5-6, 23-24;

21.9-10; 22.1-7; 24.1-9; 26.1-15, 16-19; 32.4-18; 45.1-17; 59.1-5;

60.1-2; 61.1-2(2); 66.7-8; 70.3-4; 80.1-8; 88.3-4; 90.5-6; 92.7-33;

93.1-33; 100.11-12; 102.1-18; 103.1-7; X. 1.1-6; 14.1-5; 15.1-11;
27.8-11; 45.1-11; 81.1-6; 121.1-6; 123.1-5; 125.1-6; 127.1-6.

Chapter VI

Conclusion

The Śrauta Vinīyoga and the meaning of the Mantras.

The observations about the appropriateness of the Sūktas, trīcas, ~~and~~ ṛcs and other groups of verses to the ritual-contexts in the preceding four chapters, further confirms with reference to the Śrauta vinīyoga, the proposition of Prof. V. M. Apte 'that the rubrication of Rgveda mantras in the literature of ritual is not as arbitrary as is often supposed'¹. It may, however, be conceded that the employment of the mantras in the ritual in ~~many~~ many cases does show that the mantra was not originally composed by the ṛṣi with a view to the ritualistic context or contexts, in which we find it fitted by the Brāhmaṇas and the Śrauta Sūtras. But that does not, in any way, lead us to the conclusion that the mantras even in these cases 'have nothing to do with the sacrificial acts for which they are prescribed'---². On the contrary, the statement of the Brāhmaṇas--- 'etad vai yajñasya samṛddham yad rūpasamṛddham yat karma kriyamānam ṛgabhivadati'³, is born out by their attempts to explain the suitability and the symbolical relation of the mantra with the rite. The language had not changed to the extent that the meaning of the mantras be unintelligible to the ṛṣis, who for the first time employed a sūkta or trīca or ṛc in a particular ritual-context. The meaning of many sūktas or mantras accorded so well with more than one context in the ritual that they were fittingly employed in those contexts. For example I. 36.13, 14 are appropriately employed ~~into~~ the Pravargya and also in the agnisoma-prasāyana; I. 83.3 in the pravargya and also in the

1. ~~RPQ~~ P 56 RS6, p. 56.

2. HIL p. 276

3. ~~ABI~~, 4 etc. AB, I, 4 etc.

Havirdhānapravartana. Examples can be multiplied from the preceding chapters. Such application of the mantras in different contexts ~~is~~ is of much importance from the historical point of view of the ritual, for it may afford us a basis for supposing the later innovation of one of the contexts or of all the contexts, as the case may be, in the ritual, because had the ṛṣi composed the mantra for ritualistic purpose at all, it must have been only for one of the various contexts, in which it was fitted later on. So let us now divert our attention to find, what reasonably can be inferred from the śrauta viniyoga of the mantras, about the details of the evolution of the śrauta ritual.

The Śrauta Viniyoga and the Chronology of the Sacrifice

The resume at the end of each of the four preceding chapters shows at a glance the various contexts in which the sūktas, trcas, ṛcs, pragāthas and other ~~groups~~ groups of verses are employed in the Śrauta ritual. Now let us examine the viniyoga of these various units of the mantras with reference to the five types of the Śrauta-sacrifice and see what light it throws on the relative chronology of the evolution of these types.

The Agnihotra, which forms a necessary item of the daily routine of a householder, is the simplest of the Śrauta-sacrifices. Its performance~~is~~ is based wholly on the yāgyurveda, which is a clear indication of its late adaptation in the daily life. The word 'Svāhā' preceding the āhutis in the ā Agnihotra, further supports this view. In the Rk-sāhitā 'Svāhā' is of more frequent occurrence than 'Vasat', which precedes the offering in a yāga in the developed ritual of the Śrauta Sūtras.⁴ It is also to be noted that 'vasat,'⁴

4. See RS Vol. V Pp 576, 522.

occurs in fairly late hymns. There seems to be little difference in the meaning of these two words in Ṛksaṁhitā, as both are used with reference to the offering-- 'Svāhā vayasā⁵ kṛṇavāmā navīmsi' (I.2.2), 'ya āhutam pariveda vaṣatkṛtim' (I.31.5). It was probably at a late stage in the development of the Śrauta ritual that a difference was made between Homa and yāga and 'Svāhā' was exclusively used to precede the offering in a Homa, while 'Vaṣat' was reserved for the offering in a yāga.

The simplicity of the Agnihotra in itself can not be taken as a proof of its antiquity, for an institution of the simple^{at} nature is not necessarily the oldest. The simplest can also be chiselled out of a complex structure, to meet the requirements of a growing society and this is what has taken place in the case of the Agnihotra. Sacrifice came to be considered as the very basis of life⁵ and as every householder could not ^{afford} ~~offer~~ to devote the time and energy required in the performance of the more complex types of sacrifices, a simple form of it had to be evolved which could be introduced in daily life, so that it may remain in close touch with the sacrifice, the universal ~~principle~~ principle of life⁶. It is interesting to note ^{the} attempt of the Brāhmanas to show how Agnihotra represents such complex sacrifices as the Somayāga and even the śayana⁷.

The Darsapūrṇamāsa

Which is a fortnight^{by} sacrifice, is far more elaborate than the Agnihotra, but it is also predominantly based on the yajurveda. There are only two hymns prescribed by ŚS for Agr̥yupasthāna at the Anvādihāna in this

5. SR, P 291

6. RPV, Ch. 27, § 5.

7. AB XXV. 3, KB II.1.

sacrifice. One of these (X.128) is a Viśvedeva-hymn and is more appropriately cited in the Viśvedeva śastra in a Sāmsava (by Āś and Śś both) and the other (X.187) is also prescribed in the Āgnimāruta-śastra by Āś. Two trcas (VI.16.10-12 and III.27.13-15) are employed amongst the Sāmidhīs. The rest of the Hautra-karma consists of single verses used as anuvākyās and yājyās for the various offerings made in the sacrifice and for other miscellaneous purposes. These rcs are picked up from different mandalas. All this proves the late innovation of this sacrifice. Here also, śatapatha Brāhmaṇa (I.7.3.16) explains its significance by equating it to the Soma-sacrifice. and by one hymn (V.X.57), ~~is~~ prescribed in the pindapitryajña ^{śrā} refers to Soma pitṛamant, ^{śrā} stating that the Devas drove away the Asuras from the fortnights by the Darsapūrnamāsa. The absence of any reference to this fortnightly sacrifice in the Aitareya Brāhmaṇa is an indication of its very late innovation, though the various rites of which it is composed of, go back to the very early period, when the hymns were being composed. Thus the existence of the recitation at the time of the kindling of fire, the prayājas and anuyājas, the Patnīśamyājas and the pitryajña at the period can be inferred from the hymns of the Rk-saṃhitā⁸. It is only the bringing together of these various rites in the ^{form} of an īṣṭi and prescribing it for a fortnightly performance that can be said to be a late innovation.

In the Cāturmāsya also isolated verses from the Rk-saṃhitā are employed. Only one hymn (V.24) is prescribed at the Mahāpitryajña in the Sākamedha² parvan. These ^{seasonal} sacrifices are a natural development in the religious

8. SR, Ch. VI.

rites of an agricultural society. Some sort of periodical sacrifices seems to be referred to at I. 94.4 ('bharāmedhman¹ kṛnavāmā havīm²si te, citayantah³ parvanā parvanā vayam⁴')⁹.

In the Animal-sacrifice, besides the ten Āprī hymns, six hymns are employed, three of which (I.154; II.40, VI.57) have six verses each and these verses are prescribed as the anuvākyās and yājyās for the offering of the omentum, the puroḍāśa and the parts of the animal. It can not be ascertained that these hymns were originally meant for Animal-sacrifice, for they contain no reference to it, but the remaining, ~~three~~ three hymns (III.8, 21; VI.1) do seem to have been composed for this purpose. III.8 refers to the yūpa as ~~kr̥n~~ 'vanaspati' and as 'yajñasya ketu¹' and fully accords with the acts being performed in erecting the yūpa; III. 21 refers to the oozing drops (from the omentum which is roasted) and VI.1 refers to Agni Manotā as 'vapāvanta²m' (rc 3). These hymns from the Kula-maṇḍalas as well as the employment of the Āprī hymns would suggest a very early date for the Animal-sacrifices. Scholars, however, have different views about the antiquity of this type of sacrifice. While Max muller¹⁰, Haug¹¹, Macdonell¹², Pt. K. Chattopadhyaya¹³ and Deshmukh¹⁴ assign an early date to the Animal-sacrifice Keith¹⁵ and Potdar¹⁶ hold it as a late development.

9. cf. ASL, P. 269 where Max Müller takes it as referring to Darsapūrṇa-māsa. But parvan is more appropriate to the Caturmāsya, which are performed on the Parvan days.

10. ASL, P. 245

11. ABI, P. 7.

12. ERE, P. 312, 613

13. ERCV, P. 7.

14. RVL, P. 184.

15. RRV, P. 13.

16. SR, P. 135-137.

It is true that the hymns neither very often refer to the 'pasu' as an offering nor ~~do they~~ ^{do they} take notice of the process of the preparation of an animal offering and even the Brāhmanas of the Rgveda treat the Animal-sacrifice as a part of the Soma-sacrifice ~~and~~ ^{one} and not as an independent. But as Pt. K. Chattopadhyaya remarks, "Following the dictum 'yadannah puruṣo loke tadā^{nm} ~~astasya~~ devatāh' we may safely infer that in the earliest pastoral stage the Vedic Aryans must have chiefly offered animal food to their ~~gods~~ ^{gods} ¹⁷", the prevalence of the Animal-sacrifice at the pastoral stage can not be doubted^{18A}. Later on with the advancement of agriculture cereal-food must have become more common and cereal offerings came in ^vogue. The aversion to killing and the scene it creates, also seems to have developed quite early, ~~the~~ particularly among the priestly class. Even at the animal-sacrifice the Samitṛ is asked to immolate the victim in such a way that it does not make any sound. But the same may not have been the case with the warrior-class, who happened to be the patrons of the sacrifice. A tendency to preserve the old traditions is also discernible in the hymns, as ^potdar himself has noted^(SR, p. 125). That is probably why an animal offering is mentioned to the pitṛs at X.16.4 and the Animal-sacrifice, was retained as a part of the Soma-sacrifice.

It is in the Soma-sacrifice that the overwhelming majority of Sūktas, trcas, single ṛcs, pragāthas and other groups of ṛcs are prescribed by the Brāhmanas and the Srauta sūtras of the Rgveda. The discussions of AB and KB are concerned with Soma-sacrifice alone. Even in the hymns, Soma is the 'haviṛ

17. PRCV, p. 7

18^A. It is interesting to note that I. 162.3 mentions a goat (^{chāga} ~~change~~) meant for Pūṣan, who is intimately connected with the cattle.

18. ~~Maddenall states that the Dikṣa and the Avahrti are ancient types of magical rites, but he has not referred to any EBC, Vol. II. 614 b.~~

havissu vandyah' (IX.7.2) and 'Jyestham amrtam madam'. It is also in connection with the Soma-sacrifice that numerous types were evolved and all the remaining four classes of sacrifice (Viz. Homa, istī, Cāturmāsya and Pasuyāga) were included in it in some form or the other. It is, therefore, of the greatest importance from the point of view of the evolution of Vedic sacrifice to closely observe the process of bringing together of the different usages prevailing in the different Rsi-families, improving upon these usages and ~~bringing in~~ introducing fresh new ⁱrites ^tto make the design of the Soma-sacrifice symmetrical, according to the notions about symmetry prevailing at the time.

The Dikṣā or the Dikṣanīyestī is not referred to in any ṛc of RV. The offering to Agni-Viṣṇu at the istī, in itself, is a proof of its late innovation. This view is supported by the fact that the ṛcs employed as anuvākyās and yājyās do not refer to Viṣṇu. One of the ṛcs (I. 91.5) refers to Soma. Thus it appears that it was originally an istī for Agni-Soma. Though the connection of Agni with the sacrifice goes to a remote past, the identification of Viṣṇu with sacrifice is a late development. As the beginning so the end, is the notion of symmetry in the Brāhmaṇas and hence the Avabhr̥tha was ~~conceived~~ conceived as the counter-part of the Dikṣā at the end. As the Dikṣanīyestī is for Agni-Viṣṇu, the Avabhr̥thes̥tī is for Agni-Varuṇa. The ṛcs employed in the istī mention both the deities and Avabhr̥tha is also referred to at VIII. 93.23; probably it was the Avabhr̥tha that suggested Dikṣā at the beginning.^{18b}

^{18b} Macdonell states that the Dikṣā and the Avabhr̥tha are ancient types of magical rites, but he has not referred to any, ERE, Vol. II, p. 614 b.

The idea of symmetry is more clear in the Prāyaṇīyeṣṭi at the beginning and the udāyaṇīyeṣṭi at the end. Āditya is the main deity at both the īṣṭis. The anuvākyās and yājyās at the Prāyaṇīyeṣṭi are used as yājyās and anuvākyās at the udāyaṇīyeṣṭi. The ṛcs are collected from different maṇḍalas, but refer to the deities to whom the offerings are made.

The Ātithyeṣṭi has the main offering to Viṣṇu, which shows its late character. Two ṛcs (X.1.5; IV. 4.10) employed in the īṣṭi refer to atithi and Ātithya, but with reference to Agni and not to Soma. Here it would be proper to mention the Agnimanthanīyā ṛcs. The churning of fire is an ~~ancient~~ ancient practise, which was preserved in the sacrifice, as is indicated at ~~III.17.1~~ III.17.1 (saṁidhyamānaḥ, prathamānudhrīḥ^{am}). III.29 is a perfect hymn for the occasion. But the collection of thirteen ṛcs from various maṇḍalas for the purpose reflects the attempt at sharing the traditions of the different R̥si-families. Except the first two (I.24.3 and I.22.13), which refer to Savitr and Dyāvāpṛthivī, the ṛcs mention the birth of Agni and are very appropriately prescribed in the context.

The Pravargyeṣṭi consists of two parts; the first, which is called the pūrvapaṭala, is the Pravargyaśraṇā and the second part, referred to as the uttarapaṭala is the ghṛmayāga. The Hotr's recitation at this īṣṭi is a lengthy one in which sūktas, treas, ṛcs and groups of verses are collected from all the maṇḍalas. The offering of the gharma was most probably an ancient ~~prax~~ practice¹⁹ and appears to be made to the Asvins (VIII.9.4). Its connection with Soma is also referred to (VIII.9.7). The Pravargya is referred to

19. The Parsees also use the mixture of the milk of cow and goat which is called 'Jivam' (AV. gam jivam), in the yasna ceremony; cf. ISP, p. 278. J.J. Modi - 'The Religious Ceremonies And Customs of The Parsees', p. 278, published by Jehangir B. Karani's Sons, Bombay, 1937.

Ch. VI

as 'Pravrj' at V.30.15. The verses collected for the Pravargyabhistava besides referring to the Gharma, Soma and the Asvins also mention Brahmanaspati, Savitr and Dyavaprthivi. The collection of the verses from all the mandalas and the mention of various deities indicates the very late composition of the abhistava in its present form.

The origin of the upasads is vague and rcs employed therein afford no clue to it. Keith²⁰ opines that the term means sieges and the siege is a mythical one. Hillebrandt²¹ holds that the rite of besieging cities have been interpolated ~~into the~~ here.

In the Agnisomapranyana and the Havirdhānapravartana single rcs and trcas only are employed and no full hymn is prescribed for the purpose. The rcs and trcas are collected from different mandalas. Besides Agni and Soma, verses to Savitr and Dyāvaprthivī are also included in the recitation. All this shows a very late composition of these recitations.

The recitation at the Āponaptriya contains one hymn (X.5), one trcas (I.23.16-18) and some isolated verses. The hymn is by Kavaṣa Ailūpa and refers to ~~Apam~~ ^PApam naṣat, to the Āpaḥ and also to Indra and Soma. It is a ritualistic hymn and appears to ~~be~~ be composed for the context. The trca is by Medhātithi Kāṇva and the hymn from which it is taken is addressed to the different deities. The trca refers to the Āpaḥ and also has indications of the context. The rcs also refer to the Āpaḥ, to the mixing of them and ~~the~~ to the Soma. The rite appears to be quite old.

20. RPV, P. 327.

21. RL, P. 127 as quoted by Keith, RPV, P. 327.

The Prātaranuvāka contains numerous sūktas, ṛcas, ṛcs and other groups of verses. Its composition in its present form and also as directed by AB and KB, bears unmistakable marks of lateness. ~~That~~ Verses to Agni, uṣas and ^{the} Asvins in all the seven metres, indicates the importance the metres have acquired in the sacrifice. The invoking of Agni, Uṣas and the Asvins may not be as late as the insistence on having verses in seven metres, for the intimate connection of these deities with the sacrifice is very often alluded to in the hymns. Agni is 'yajñānām yantā' (III.13.3) and 'devaḥ prathamō yajñīyo bhuvaḥ' (VIII.23.18); uṣas is referred to as 'Ketuh yajñasya' (I.113.19) and also as 'pūrvāhutaḥ prathamā' (I.123.2), and the Asvins, are spoken of as 'pracetasā adhvarasya yajñasya' (VIII.10.4). These are also the deities of the morning hours. It was, therefore, thought ~~to be~~ proper to invoke these deities at the morning before starting the rites of Soma-pressing.

It appears that the usage in the different ṛṣi-families may have been to invoke one or two of these deities and not all the three in the morning, for the second ^{eighth} and ^{ninth} maṇḍalas do not contain any hymn to uṣas. Again all the family books do not contain hymns to these deities in all the seven metres.

One point to be noted here is that there is a growing insistence on having the hymn for a particular recitation or śastra in one metre only and if a hymn, which have some verses in a different metre, but is otherwise appropriate to the context, the verses in different metre are omitted, particularly if they happen to occur towards the end of the hymn. In some cases, however, the last verse of the hymn in a different metre is not only tolerated, but the difference in metre is prescribed also. This insistence on having only one metre in the hymn has resulted, as will be evident from the groups of verses listed in Ch. V, in having mutilated hymns in the recitations. The Brāhmaṇas do not show as much

of rigidity in this regard as the shown by the Srauta sūtras, particularly by ~~the Srauta sūtras~~ ^{SS}.

The Ājya-sastra consists of a hymn to Agni. The yājya verses, however, refers to Indrāgnī, for the cup is being offered to this dual divinity. The hymns indicate an offering of puroḍāśa or ghr̥ta to Agni at the prātaḥsāva. The name Ājya-sastra also indicates, the same. ~~formerly~~ Formely the Soma-cup at the morning pressing also must have belonged to Indra. At X.112.1 the offering of ^{Soma} at the morning-pressing Soma is said to be for Indra ('indra piba pratikāmaṁ sutasya, prātaḥsāvah tava hi pūrvapīḥ'). Later on Agni was not only associated with Indra, but the sastra was addressed to him alone.

The Praūga-sastra is a ~~land~~ for the Viśvedevas, to whom the Soma-libation is being offered at the morning-pressing. In many cases (for instance on the third to the sixth day of the Dasarātra) the praūga-sastra is made up of trcas collected from the different mandalas. In the Agnistoma and on the first day of the Dasarātra I.2 and 3 make up the Praūga and on the second day of the Dasarātra II.41 is prescribed for the Praūga. As this hymn has only two rcs to Vāyu, and only one to Indra-Vāyu, AS and SS, by bringing in one rc to Vāyu and two to Indra-Vāyu, make it a perfect Praūga. It is interesting to note that AB is not so trca-conscious, for it does not cite rcs from other places to make up the deficiency in the hymn²². This insistence on having a trca as a perfect unit is yet another improvement in the design of the sacrifice that is initiated by the Brāhmanas and rigidly carried out by the Srauta-sūtras. Another interesting point to be noted is that I.2 and 3, which together make up a perfect Praūga, are not in the proper order of arrangement. I.2 has only 2 rcs while 3 has twelve. In keeping with the general scheme of arrangement of hymns,

22. AB XX.3.

which has hymns in a deity-group according to the decreasing number of verses, I.3 should have preceded I.2. Was it not in consideration of the Prāṇa-sastra that the proper order of arrangement was disturbed here?

The mid-day pressing belongs exclusively to Indra (mādhyaṇḍināṁ savanam kevalam te' IV.35.7). But here also the tendency to include various deities is clearly indicated in having pragāthas to Brahmanaspati and dhāyās to Agni-Soma in the Marutvatiya-sastra. The influence of the sāman is apparent in having a stotriya followed by an anurūpa trca in the Niskevalya sastra and to bring uniformity in the two sastras of the mid-day-pressing the Marutvatiya-sastra is also provided with a pratipat and an ^{anucara}~~anurūpa~~ trca. The idea of this uniformity is further reflected in having two sastras for the Hotṛ at each pressing. May be, the Maruts may have received Soma-libations at some sort of Soma-sacrifice destined for them alone. Later on with the ascendance of Indra, Maruts were made subordinate to Indra and thus the Marutvatiya-sastra for Indra Marutvant might have been conceived.

The Vaisvadeva-sastra also has a pratipat and an ^{anucara}~~anurūpa~~ trca which are addressed to Savitṛ. The composition of the Āgimāruta-sastra indicates its very late inception in its present form. Besides the stotriya and anurūpa pragāthas, it contains verses to Rudra, to the wives of the Gods, to Yama, to the Pitṛs, to Indra, to Varuṇa^a, to Viṣṇu and lastly to Prajāpati. Thus all the principal deities of the Vedic Pantheon are made to share the Soma-libation through this sastra. ^{that} The third-pressing was originally meant for the Rbhus is indicated by its first Stotra, which is named as the Ārbhavaṣṇamānā-stotra. IV.34.4 also indicates, the same ('Pibata vājā rbhavo dade vo mahī trītiyāṁ savanam madāya').

The important place that the recitation of the Grāvastut^{at} the midday-pressing occupied in the Soma-sacrifice is attested by the fact that the hymns to be recited at the time of the Soma-pressing were collected in a separate mandala (viz. mandala IX). But the absence of any reference to Grāvastut in the hymns and the inclusion of such late hymns as X.76, X.94 and X.176 in his recitation leave us in no doubt that he was introduced in the sacrifice at a late stage. Formerly the recitation of the pāvamāṇīs might have been done by the Hotṛ or some other priest ~~and the office of the Grāvastut by the Hotṛ or some other priest~~ and the office of the Grāvastut seems to ^{have been} introduced to relieve him of a part of his duty.

A further development in the Soma-sacrifice is witnessed in introducing sastras of the Hotṛakas at the morning and the midday pressings at the first instance and in the third pressing also at a later stage in the ukthya type. This development, however, seems to have occurred at an early stage. The Prasāstr, who can easily be identified with the Maitrāvaruṇa of the later days, is referred to at I. 94.6, II.1.2, II.5.4, II.16.6 and X.91.10. At II.36.6 his vessel is referred to from which Mitra-Varuṇa are to drink Soma ('acchā rāṣānā namatetyāvṛtaṁ, prasāstrādā pibataṁ somyaṁ madhu'). It is interesting to note that six independent hymns to Mitra-Varuṇa occur in the Vasistha-mandala. At VII.33.11 Vasistha is referred to as Maitrāvaruṇa ('utāsi maitrāvaruṇo vasistha'). It seems, therefore, highly probable that it was under the influence of the vasisthas that the office of the Maitrāvaruṇa was introduced.

The Brāhmaṇacchāsin, who is an assistant of the Brahman, also seems to have been introduced to relieve the Brahman of some of his duties. At II 36.5 a vessel of the Brahman is referred to, from which Indra is requested to drink the Soma-juice ('tvamasya brahmaṇādā tṛpat pība') and at I.80.1 the Brahman is referred to as reciting. This duty of the Brahman seems to have

develped on the Brāhmaṇacchamsin later on, who recites for Indra at the morning-pressing.

The office of the Acchāvāka was most probably introduced very late, as appears from the fact that he is made to request the Hotr for an invitation and has to recite certain ṛcs, perhaps to demonstrate his ability at recitation. As the first śastra at the morning-pressing is for Indrāgni, so is also the last one of the Acchāvāka. The midday-pressing being solely for Indra, the śastras of the Hotrakas also laud the mighty deeds of Indra at this pressing.

The ukthya form of Soma-sacrifice is a further development. By adding three more śastras of the Hotrakas at the third pressing the number of the śastras is made equal at this sacrifice. The śastra of the Maitrāvaruṇa is a litany to Indra-Varuṇa, of the Brāhmaṇacchamsin to Indra-Bṛhaspati and of the Acchāvāka to Indra-Viṣṇu. The Vasistha-maṇḍala contains four independent hymns to Indra-Varuṇa; to Indra-Bṛhaspati there is only one hymn in the Vāmadeva-maṇḍala and to Indra-Viṣṇu also only one independent hymn occurs in the Bharadvāja-maṇḍala. Probably it was to accomodate the special practices of these ṛsi-families that these dual divinities were introduced in the śastras of the Hotrakas at the third-pressing.

The Sodasīn and the Atirātra are the further extensions of the ukthya. The Atirātra is referred to at VII.103.7 (^B 'brāhmaṇaso atirātre na some ~~sarom~~ ^a pūrṇamabhito vadanti'). As Indra alone is lauded at the three night-rounds of the Atirātra and no other divinity is made to share these śastras, its early character is apparant. The addition of an Āsvina-śastra to the Atirātra was probably suggested by the notions of symmetry. As the sacrifice had started with the Prātaranuvāka, it was made to end with ^a śastra, the composition of which was similar to the Prātaranuvāka.

Some important innovations in the ^hĀgīna and sātra types may be noted here. The inclusion of the kaivart pragāthas in the ¹sāstras of the Hotrakas clearly indicates the influence of the advanced philosophical thinking about the sacrifice, which resulted in the postulation of a divinity in the form of Prajapati, who is designated as 'ka'. The ¹śilpa-tras included in the

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śastras of the Hotrakas on the fourth, fifth and sixth days of the Dāśarātra are of special interest. According to KB (XXIX.5) these tṛcas represent the three arts of dancing, singing and music ('trīṇ vāi śilpāṃ mṛtyāṃ gītāṃ vāditaṃ iti'). These are clear indications of how the sacrifice is ^{assimilating} the philosophical and the artistic developments in the society and is thus developing in the form of a social institution also. This aspect of the sacrifice is all the more pronounced in such sacrifices as the ^{Asvamedha}, the Rājasūya and the Vājapeya, where most of the constituents of the community, in one way or the other, actively participated. The Brahmodyas at the bigger sacrifices must have stimulated philosophical thinking and it is by no means improbable that such occasions must have given rise to the philosophical hymns collected in the Rksamhitā. Thus gradually the sacrifice developed into an institution permeating all the activities of the vedic people. This all-pervasive nature of the sacrifice has to be born in mind in interpreting the development of Indian culture.

All these developments had already occurred by the time of the Brāhmanas. What further remained for the Śrauta sūtras was to take notice of the various optional sacrifices, to follow rigidly the improvements, initiated by the Brāhmanas and to fix the viniyoga in places where the Brāhmanas had not directly stated what particular śukta or tṛca or ṛc was to be employed but had given a wide option, as is shown by the entries under the Kingapramāṇa in the preceding chapters.

Here notice may also be taken of the Puruṣamedha, which is prescribed by ŚS. Keith holds that 'its mention in the later sūtras is consistent only with the invention of it, as a reasonable complement to the theory of sacrifice which saw an anomaly in the omission of man from the victims²³'. This view

23. RPV, P. 347.

is supported by the prescription of the Puruṣa-sūkta (X.90) to be recited after the immolation of the human victim. But ŚŚ also prescribes X.161 and X.163 which are said to be rājayakṣmāghna sūktas. The viniyoga of these sūktas would indicate that the human sacrifice was resorted to in order to save the life of a rich patron, who could afford^d to purchase a human victim, from some fatal disease. It appears that this sacrifice was introduced due to the influence of people not so advanced culturally, though the performance of the sacrifice must have been rare. The ~~śā~~ākhyāna of Manu related by śatapatha-brāhmaṇa (ŚBI. 1.4.14-17) would support this view. It is said in the ākhyāna that Manu sacrificed his wife at the suggestion of the Asura priests kilāta and Ākuli. The śunahśepa-ākhyāna clearly indicates the aversion of the vedic people to human sacrifice. The ākhyāna expressly relates that the sacrifice was not carried out and that the priest Ajigarta who was willing to sacrifice his son was deprived of him as a punishment. Moreover, the mere fact that the great priests alleged to have been engaged in the offering would not perform the slaying is a proof that the rite was not an approved one.²⁴ The narration of the śunahśepa-ākhyāna at the Rājasūya was most probably to impress upon the king that the human-sacrifice was not to be performed. Thus,^{it} would not be far from truth that the vedic Aryans had not only ceased to have this primitive type of sacrifice, but they had also developed aversion for such sacrifices and its prescription in such a late work as ŚŚ is either only theoretical or at the most due to the influence of some groups of people, who on the cultural level had remained at the primitive stage.

Aitareya Brāhmaṇa (VI.8) contains an ākhyāna which relates that the Gods sacrificed with man and the sap departed from him and entered the horse, who was then made the victim at the sacrifice and the sap departed from him also and in this way the sap entered the ox, the sheep, the goat in succession

24. RPV. P. 62.

Ch. VI

who were used as victims by the gods and at last the sap entered the earth i.e. the cereals. I am tempted to see in this ākhyāna the chronological order of the development of the sacrifice. The human-sacrifice belonged to the ~~past~~ primitive stage; then came the Animal-sacrifices at the pastoral stage, which were mostly replaced by Homas and yāgas with cereals for the oblations at the agricultural stage. The Soma-yaga may also be taken to be as old as the Animal-sacrifice.

The Śrauta Vinīyoga and the Secular hymns

The śrauta vinīyoga of 607 hymns has been traced in the Brāhmanas and the Śrauta sūtras of the Rgveda in Ch. II. Nearly two-third of the remaining 421 hymns have contributed ~~treas~~ or ~~res~~ or other groups of verses in the Śrauta ritual, as has been shown in Ch. III, IV and V. Thus we are left with only a small number of hymns, which are not cited by AB, KB, AS or SS. Were these hymns never employed in the ritual? The evidence at our disposal does not encourage us to answer in the affirmative. We have to remember that AS and SS represent only two extant śākhās out of the twenty one hinted at by the Mahābhāṣya of Patañjali--- 'ekavimsatidhā vāhvīryam' (Ahnika I). Had the ritual-literature of the remaining nineteen śākhās been available, we could have ~~exp~~ expected to find many more sūktas cited by them in ritual-contexts. At least the sūktas, which are invocations to various divinities and are not cited by AS or SS, must have been employed by one or the other of these śākhās. Many of the Dānastutis are not prescribed by our Śrauta Sūtras. Their connection with the ritual can not, however, be doubted. Philosophical hymns like X.129 also can well be imagined to have been employed at the Brahmadhyas in the long satras. Then there are two hymns I. 164 and VIII.29 which are termed as 'riddle poetry'²⁵. One of these I. 164 is cited by AS in the Vaiśvadeva-sastra.

The other also is a Vaisṛadeva hymn and its employment in ritual can not be doubted. Many of the dialogue hymns are cited by \overline{AS} and \overline{SS} in ritual-contexts. Thus X. 29 and X. 103 are prescribed in the ritual. The $\overline{silpa-s\ddot{u}ktas}$ and \overline{trcas} prescribed in the $\overline{Sastras}$ of the $\overline{Hotrakas}$ at the midday-pressing, make us to believe that the dialogue hymns, which are not cited by \overline{AS} or \overline{SS} , must have been employed in the ritual by the other $\overline{S\ddot{a}kh\ddot{a}s}$. The narration of the $\overline{Sunah\ddot{s}epa}$ $\overline{\ddot{a}khy\ddot{a}na}$, which includes the group of hymns by $\overline{Sunah\ddot{s}epa}$, in the $\overline{R\ddot{a}jas\ddot{u}ya}$ makes a strong case to suppose that hymns like X.10 (\overline{Yama} $\overline{samv\ddot{a}da}$) and X.34 (gambler's hymn) must also have formed a part of some narration at a sacrificial session for the purpose of edification of the people gathered on the occasion. L. Von Schroeder²⁶ was most probably proceeding in a right direction in trying to prove that these $\overline{samv\ddot{a}da}$ hymns are really speeches belonging to some dramatic performances connected with the religious cult.

The \overline{Srauta} -ritual and the $\overline{RK-samhit\ddot{a}}$

It is commonly believed that 'the $\overline{R\ddot{g}veda-samhit\ddot{a}}$ as such can not be said to have been brought into being with any specific ritualistic purpose in view,²⁷ because the arrangement of the hymns, unlike the $\overline{Yajurveda}$ and the $\overline{S\ddot{a}maveda}$, is very scientific and is not based on the requirements of the \overline{Hotr} . Though the scientific character of the arrangement of the hymns can not be questioned, but the ritualistic requirements also can not be dismissed altogether. Was it not due to the prominent place ~~occupied~~ occupied by Agni, Indra and the $\overline{Vi\ddot{s}vedevas}$ in the morning, midday and the third $\overline{Savanas}$ respectively that the hymns to these deities were placed in this order in the $\overline{Samhit\ddot{a}}$ and was it also not due to the requirements of the $\overline{Pra\ddot{u}ga-sastra}$ that hymns I.2 and 3

26. As referred to by Winternitz, HIL, P. 102.

27. VS, P. 6.

were placed in that order even by disturbing the general scheme of arrangement? The metrical character of the material collected did not allow the ~~sūktas~~ collectors to arrange it in accordance with the requirements of the ritual. The sūktas forms a unit and it had to be preserved intact. The Yajurveda and the Sāmaveda did not have this limitation. It seems, therefore, more reasonable to suppose that with the emergence of vast kingdoms and the consequent coming together of different clans, having their own ritualistic usages and specific rites, the need for a common ritual was felt more and more and it necessitated the collection of the hymns preserved by the various Ṛṣi-families, so that a pattern of sacrifice could be evolved which might be acceptable to all. The collection did serve this purpose and as has already been pointed out, the sacrifice evolved into an all-pervasive institution, embracing in its fold all the religious, social intellectual and artistic developments of the times. ^WWell has the ṛṣi observed;

यौ यज्ञौ विश्वतस्तन्तुमिस्तत
 एकं शतं देवकर्मभिरायतः ।
 इमे वयन्ति पितरो य आययुः
 प्र वृथाप वयं त्योसते तृते ॥ १०. १३०. १ ॥